

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು -560 006.



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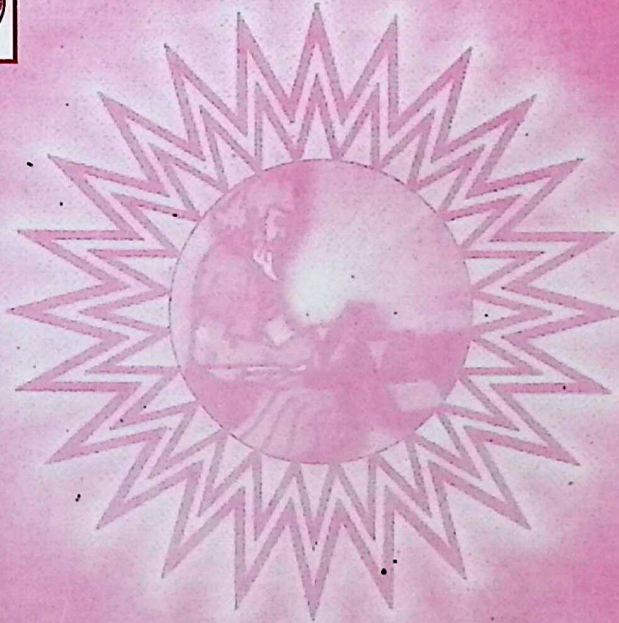
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M. A. (FINAL)

SANSKRIT

ENGLISH MEDIUM

ALAṆKĀRA
Kāvyaṇprakāśa — 1



ಉನ್ನತ ಶಿಕ್ಷಣ ಎಲ್ಲರಿಗೂ ಎಲ್ಲೆಡೆ
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ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ' ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ' ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಷ್ಯ ಮತ, ವಿಶ್ವಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಷ್ಯ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ವರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ, ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನೂ ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The religion of humanity, the universal path, the welfare of all, reconciliation, the integral vision- these five mantras should become view of the future. In other words, what we want henceforth is not this religion or that religion, but the religion of humanity; not this path or that path, but the universal path; not the well-being of this individual or that individual, but the welfare of all; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and spiritual, but the integral vision of seeing all things with the eye of the divine.

Kuvempu

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರಿಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

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ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ಇದು ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ|| ಕುಳಂದೈಸ್ವಾಮಿ

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Dr. Kulandai Swamy



KSOU

MA – SANSKRIT

ALĀṆKĀRA

Kāvya prakāśa – 1

BLOCK

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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्षां प्रवेष्टुभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि ।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते । वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति । क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति । उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत् । विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति । प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति ।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति । एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते । संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः ।

आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां
वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे
सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं
भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीना-
वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं
च करिष्यथ ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः
विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति । अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण
सज्जीकृतवन्तः तेषां साहाय्यं सकातर्तज्ञं संस्मरामि ।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे ।
"श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं
यशःप्रदं च भूयादिति मदीयः आशयः । शुभं भवतु ।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्ट

संस्कृतविभागाध्यक्षः

कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः

मानसगङ्गोत्री, मैसूरु

Course - X

Block - 29

Unit - 01

KĀVYAPRAKĀŚA - INTRODUCTORY

Structure :

- 1.0 Purpose
- 1.1 Introduction
- 1.2 Mammaṭa
 - 1.2.1 Kāvyaṣṛakāśa ; its place in Sanskrit Poetics
- 1.3 Contents of the Kāvyaṣṛakāśa,
 - 1.3.1 First Ullāsa
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 - 1.3.3 Third Ullāsa
 - 1.3.4 Fourth Ullāsa
 - 1.3.5. Fifth Ullāsa
 - 1.3.6. Sixth Ullāsa
 - 1.3.7. Seventh Ullāsa
 - 1.3.8. Eighth Ullāsa

1.3.9. Ninth Ullāsa

1.3.10. Tenth Ullāsa

1.4. Commentaries on the Kāvya prakāśa

1.5 Self - Check Questions

UNIT - 01

Kāvyaṣṭakāśa- Introductory

काव्यप्रकाशस्य परिचयः

1.0 Purpose

Dear Student,

Welcome to the in-depth study of a fascinating text which enables you to understand the nuances of Sanskrit poetics and to appreciate and evaluate literature in general and Sanskrit literature in particular. As a student of Sanskrit you probably know the axiom,

प्रयोजनम् अनुद्दिश्य न मन्दोऽपि प्रवर्तते

which means that even a dull person does not do anything without intending to achieve a purpose. Kumārila Bhaṭṭa, a great scholar of Mīmāṃsā, puts it succinctly when he states :

ज्ञातार्थं ज्ञातसम्बन्धं श्रोतुं श्रोता प्रवर्तते।

शास्त्रादौ तेन वक्तव्यः सम्बन्धः सप्रयोजनः॥

(An audience wants to hear the details of a Śāstra only if the purpose and the relation are known. So it is essential to say the purpose and the relation at the beginning).

Hence the purpose of the study of the Kāvyaṣṛakāṣa has to be elucidated. There are many works which deal with the various doctrines of Sanskrit poetics. Some of them tell about the figures of speech, some others dwell upon the aesthetic emotions while a few others explain concepts like Dhvani, Vakrokti, Aucitya etc. The scenario becomes very confusing. In addition to this, it is also necessary to know the nature of poetic blemishes called dōṣas. How to have a comprehensive idea of the whole gamut of these various factors and aspects of Sanskrit Poetics ?

The answer is Maṃmaṭa's Kāvyaṣṛakāṣa. This wonderful work analyses the subject thoroughly and synthesises all doctrines in such a way that all disparate concepts fit into one complete picture. The purpose of this unit is to introduce this text to you in an easy and lucid manner so that you will study the later lessons enthusiastically and become the ideal readers of Sanskrit poetry.

1.1 Introduction

The first text that deals with Sanskrit poetry and tries to find the secret of the beauty of poetic speech is Bharata's Nāṭyaśāstra. Even though its main goal is to explain the intricate and subtle matters related to dance and drama, it also deals with all main topics of poetics, namely, Rasa,

Bhāva, Guṇa, Doṣa and *Alaṅkāra*. Next we find that the focus was on *Alaṅkāra* in the works of authors like Bhāmaha Daṇḍin, Rudraṭa and Udbhaṭa. Vāmana emphasised the role of Guṇa and Rīti. Ānandavardhana was a towering personality and changed the course of Sanskrit criticism and poetics by contributing the theory of Dhvani (suggestion) and stressing the importance of the threefold suggested meaning, viz., Rasadhvani, Vastudhvani and *Alaṅkāradhvani*. Then appeared Kuntaka, an original thinker who resurrected the doctrine of Vakrokti. Meanwhile, there were opponents of Ānandavardhana's theory. Dhanañjaya, author of the Daśarūpaka and Dhanika, the commentator on the Daśarūpaka, rejected Ānandavardhana's theory. Mahimabhaṭṭa wrote a work called *Vyaktiviveka* with the purpose of demolishing Ānandavardhana's main thesis (concept of Vyañjana).

This situation, amounting to chaos in the literary circles, had to be stabilised by a proper synthesis of all the theories. A genius was needed to show that these various doctrines which were apparently contradictory to one another were really reconcilable. Mammaṭa appeared on the scene and wrote his masterpiece *Kāvyaprakāśa* which totally got rid of the darkness of confusion and established the theory of Dhvani on a firm footing bringing all the other doctrines under its umbrella and blasting into pieces the arguments of the

opponents of Dhvani and Vyañjanā. Now let us know about this great author.

1.2 Mammaṭa

Many important Alaṅkārikas came from Kashmir, the realm of goddess Sarasvatī (शारदादेश). Mammaṭa was one of the brightest gems contributed by Kashmir to the world of knowledge. The word **Mammaṭa** may be the Kashmiri form of the Sanskrit word **manmatha**. Mammaṭa probably lived in the second half of the eleventh and the first half of the twelfth century A.D. We know practically nothing about his personal life. He was called सरस्वत्यवतार or incarnation of goddess Sarasvatī by his admirers. From his work, we come to know that he had studied the works of the great Sanskrit poets, grammar and the treatises of Bharata, Bhāmaha, Vāmana, Rudraṭa, Ānandavardhana, Abhinavagupta, Mahimabhaṭṭa and others. Even though Mammaṭa did not contribute any new concept, his synthesis of all past theories is itself a great contribution.

Mammaṭa had a title '*Rājānaka*' which is peculiar to the poets or scholars of Kashmir. Some scholars like S.K. De are of the opinion that Mammaṭa did not finish the writing of the *Kāvyaprākāśa*. They say that he wrote upto the *Parikarālaṅkāra* (in the 10th ullāsa) and the remaining portion

was written by Allāṭa. Some ancient commentators support this view. The śloka found at the end of the kāvyaaprākāśa reads as follows:

इत्येष मार्गो विदुषां विभिन्नोऽ -

प्यभिन्नरूपः प्रतिभासते यत् ।

न तद् विचित्रं यदमुत्र सम्यग्

विनिर्मिता संघटनैव हेतुः॥

This may suggest that two authors wrote the work. Māṇikyacandra, author of the Saṅkēta commentary, says :

अथ चायं ग्रन्थोऽन्येनारब्धोऽपरेण च समर्थित इति द्विखण्डोऽपि संघटनावशादखण्डायते । सुघटं हि अलक्ष्यसंधि स्यादित्यर्थः ।

The commentary called '*Nidarśana*' quotes an old ślōka which also supports the view that Kāvyaaprakāśa was written by Mammaṭa and Alāṭa (Allāṭa or Alaka).

कृतः श्रीमम्मटाचार्यवर्यैः परिकरावधिः ।

प्रबन्धः पूरितः शेषो विधायाल्लटसूरिणा ॥

Dr. Edwin Gerow's words about Mammaṭa's contribution are note-worthy :

"Mammaṭa thus seems to be the *dharmaśāstrī* or

mīmāṃsaka of the poetic tradition. It is he who in fact has formulated poetics as a *śāstra*, internally coherent, and externally comprehensive, out of the various strands of local traditions and theories that had come each in their own way to be viewed as inadequate. And as elsewhere in India, the 'correct' solution is that one (during the synthetic or *śāstraic* period) which saves most, is permissive and yet faithful to the now recognised broader needs of universalisation. Mammaṭa's particular contribution to doctrine was very limited, but it can be seen that this is not a serious criticism of his accomplishment, which was to define a form of study and a curriculum in poetics that has persisted to this day" (Indian Poetics; A History of Indian Literature edited by Jan Gonda, Volume V, P.273).

Thus, synthesis or integration of several doctrines is the watermark of Mammaṭa's work. However, we must note that he has not treated dramaturgy (*Nāṭakalakṣaṇa*) and the training of poets (*Kavīśikṣā*).

1.2.1 *Kāvyaprakāśa*; its place in Sanskrit Poetics

The *Kāvyaprakāśa* is a treatise divided into ten chapters called *ullāsas*. The subject is treated very systematically and scientifically. The work consists of *Kārikās* (142), *Vṛtti* and illustrative stanzas. The illustrations are taken from the works of several poets. The language is lucid, but the ideas are

sometimes difficult to comprehend. The Kāvyaṣṛakāśa was very popular as a text book and studied all over India. It was recognised as an authority on poetic matters. It has numerous commentaries written by famous scholars. There is a saying-

काव्यप्रकाशस्य कृता गृहेगृहे
व्याख्या तथाप्येष तथैव दुर्गमः ।

which means that commentaries were written on the Kāvyaṣṛakāśa at every home, but it still remains difficult to comprehend. The work is pregnant with meaning and gives scope to the ingenuity of the commentators. It contains quotations from great works like the Mahābhāṣya of Patāñjali and the Vākyapadīya of Bharṭṛhari.

It is important to note that some scholars who wrote independent works on poetics also wrote commentaries on the Kāvyaṣṛakāśa. Ruyyaka, author of the Alaṅkārasarvasva and Viśvanātha, author of the Sāhityadarpaṇa may be mentioned here. Their commentaries have enhanced the prestige of the Kāvyaṣṛakāśa. Even though Viśvanātha criticises Mammaṭa in a few places, it is quite obvious that the Kāvyaṣṛakāśa is the model for the Sāhityadarpaṇa. Similarly, in spite of the fact that Jagannātha Paṇḍitarāja criticises Mammaṭa in his Rasagaṅgādhara, he cites the lines of the Kāvyaṣṛakāśa as authority in several places. Bhīmasena Dīkṣita, author of a commentary named

Sudhāsāgara, admits that it was a challenging job to write a commentary on the Kāvya prakāśa. He states :

"क्वाहं मन्दमतिः क्व चातिगहनः काव्यप्रकाशाभिधो
ग्रन्थः

Thus it becomes clear that the Kāvya prakāśa had commanded much respect in the learned circles of ancient India. It occupies an important place even now in that it is the best text that integrates all theories of Sanskrit poetics.

1.3 Contents of the Kāvya prakāśa

Mammaṭa wanted to write a treatise to elucidate all prevalent concepts of Alaṅkāraśāstra keeping the concept of Dhvani as the pivot. He had to enunciate numerous points which were left unclear by earlier writers. He had to contend with the opponents of the Dhvani theory and to establish the authenticity of Vyañjanā, the tertiary function of words. He had to rectify the mistakes of some earlier authors in relation to the nature and number of Guṇas (poetic qualities or excellences). A systematic treatment of Doṣas (poetic blemishes) was the need of the hour. More than anything else, the nature of aesthetic experience, adumbrated by Bharata and explained by great thinkers like Śaṅkuka, Lollaṭa, Bhaṭṭanāyaka and Abhinavagupta had to be presented in an understandable manner. The contents of the Kāvya prakāśa

reflect all these thoughts in the mind of Mammaṭa.

Let us have a peep at the contents of each Ullāsa.

1.3.1 First Ullāsa

- a. Six purposes of Kāvya, namely, fame, wealth, knowledge of the world, removal of inauspicious happenings, aesthetic pleasure and teaching of morals are elucidated.
- b. Cause of Kāvya is stated as the combination of three factors, namely, inherent imagination (Pratibhā), expertise gained by observation and effort under the guidance of experts.
- c. Kāvya is classified as *uttama*, *madhyama* and *adhama*.
- d. *Uttama kāvya* which is also called 'Dhvani' is defined as one in which the suggested meaning surpasses the denoted meaning.
- f. *Madhyamakāvya*, which is also called 'guṇībhūtavyaṅgya', is defined as one in which the suggested meaning is subordinated or not dominant.
- g. *Adhama Kāvya* is defined as poetry devoid of the suggested meaning. It is said to be of two types, namely Śabdacitra and Arthacitra.

1.3.2 Second Ullāsa

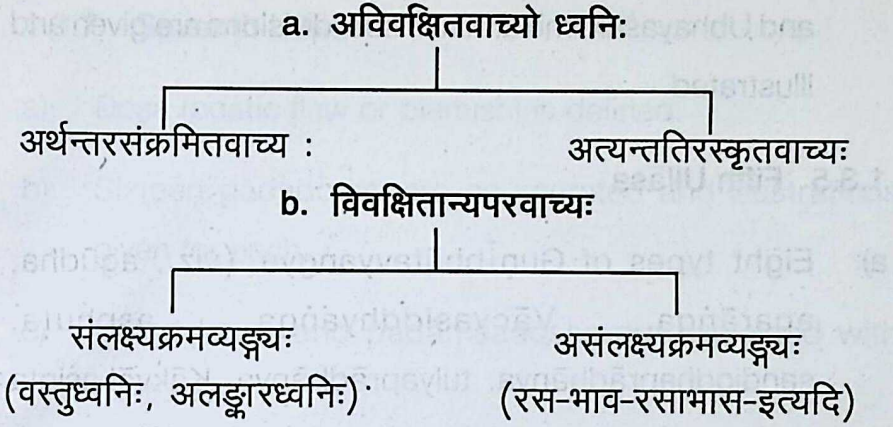
- a. Words are divided into three types : *Vācaka*, *Lakṣanika* and *Vyañjaka*. The three meanings related to them are respectively *Vācya*, *Lakṣya* and *Vyañgya*. Some theorists maintain that there is a fourth meaning called '*tātparyārtha*'. The three functions of the three types of words are respectively called *abhidhā*, *lakṣaṇā* and *vyañjanā*. All these are defined and examples are given. *Lakṣaṇā* has six types : *Upādānalakṣaṇā*, *Lakṣaṇalakṣaṇā*, *Śuddhasāropā*, *Śuddhasādhyavasānā*, *Gauṇī Sārupā* and *Gauṇī Sādhyavasānā*. Arguments to prove that *Vyañjanā* is a separate function are given. *Vyañjanā* is of two types : *Lakṣaṇāmūlā* and *Abhidhāmūlā*. They are defined with examples.

1.3.3 Third Ullāsa

Arthavyaṇjakatā or the ability of all types of meanings to suggest other meanings with the assistance of the speciality or peculiarity of the speaker, hearer, intonation etc., is explained with examples. It is shown that when a meaning suggests another meaning, the word is an accessory.

1.3.4 Fourth Ullāsa

- a. Two varieties of *Dhvani*, namely, *Avivakṣita vācya* and *Vivakṣitānyaparavācya* are explained and their divisions given.



- b) Rasa (aesthetic pleasure or experience) is elucidated on the basis of Bharata's *rasasūtra*. Its explanation is given according to the views of Lollaṭa, Śrīśaṅkuka, Bhaṭṭanāyaka and Abhinavagupta.
- c) Eight rasas viz., Śṛṅgāra, Hāsyā, Karuṇa, Raudra, Vīra, Bhayānaka, Bībhatsa and Adbhuta are enunciated and examples are given. Their Sthāyibhavas and Vyabhicāribhavas are enumerated.
- d) The ninth rasa called Śānta is mentioned and illustrated.
- e) Bhāva is defined and illustrated. Rasābhāsa and Bhāvābhāsa are defined and illustrations provided.
- f) Bhāvaśānti, Bhāvodaya, Bhāvasandhi and Bhāvaśabalatā are mentioned and illustrated.
- g) The saṃlakṣyakramavyaṅgyadhvani is classified into three types, namely, Śabdaśaktimūla, Arthaśaktimūla

and Ubhayaśaktimūla. Their sub-divisions are given and illustrated.

1.3.5 Fifth Ullāsa

- a) Eight types of Guṇībhūtavyaṅgya (viz., agūdha, aparāṅga, Vācyasiddhyaṅga, asphuṭa, sandigdhaprādhānya, tulyaprādhānya, Kākvākaṣipta and asundara) are mentioned, explained and illustrated.
- b) It is shown that numerous types of Kāvya occur on account of the mixture of Dhvani and Guṇībhūtavyaṅgya.
- c) Anvitābhīdhānavāda and Abhihitānvayavāda are elucidated.
- d) Argument of Mahimabhaṭṭa to include Dhvani under inference is stated and refuted.
- e) Argument to include Vyañjanā under Lakṣaṇā is stated and refuted.

1.3.6 Sixth Ullāsa

Two types of Adhamakāvya, namely शब्दचित्र and वाच्यचित्र are briefly explained with an illustration each. Justification for concluding that such examples are devoid of Vyaṅgya is given.

1.3.7 Seventh Ullāsa

- a) Doṣa (poetic flaw or blemish) is defined.
- b) Sixteen padadoṣas are enumerated and illustrations given for each.
- c) Vākyadoṣas and padāmśadoṣas are explained with examples.
- d) Twenty-three Arthadoṣas are enumerated and examples given for each.
- e) It is shown that even doṣas can become Guṇas under special circumstances.
- f) Thirteen Rasadoṣas are enumerated and illustrations given.
- g) Techniques for avoiding Rasavirodha are explained.

1.3.8 Eighth Ullāsa

- a) Definition of Guṇa is given in contradistinction to Alaṅkāra.
- b) Vāmana's view that Rīti is the soul of Kāvya is rejected.
- c) It is stated that there are only three Guṇas and not ten. The three Guṇas (Mādhurya, Ojas and Prasāda) are defined. It is shown that all other Guṇas can be rejected.

1.3.9 Ninth Ullāsa

- a) Six Śabdālaṅkāras (Vakroṭi, Anuprāsa, Yamaka, Śleṣa, Citra and Punaruktavadābhāsa) are enumerated, defined, classified and illustrated.

After a long discussion (Whether śleṣa is a śabdālaṅkāra or arthālaṅkāra) it is concluded that śleṣa is a śabdālaṅkāra.

1.3.10 Tenth Ullāsa

Sixty-one arthālaṅkāras (starting with upamā and ending with Saṅkara) are defined and illustrated with examples for subdivisions also. The defects (doṣas) of these alaṅkāras are not dealt with separately but shown to be fit to be included under the doṣas already explained in the seventh chapter. Bhimasena, the author of the commentary called Sudhāsāgara, has summarised the contents of the Kāvyaṇprakāśa in ślokaś as given below :

त्रिभिर्विशेषणैः काव्यं शब्दार्थयुगलं स्मृतम् ।

षट्फलोत्पादकं चास्य कारणं त्रिविधं मतम् । ।

स्वयं चापि त्रिधा प्रोक्तं प्रभेदा बहवो मताः ।

शब्दोऽर्थश्च त्रिधा प्रोक्तो वृत्त्या सापि त्रिधा मता ॥

शक्तिरिच्छेश्वरीया सुप्रसिद्धा लक्षणापि च ।

व्यञ्जना तु विदग्धैक-वेद्यात्र प्रतिपादिता । ।

षड्विधा लक्षणा चात्र व्यञ्जना बहुधोदिता ।

स्वतः शब्दश्चतुर्धा स्याज्जात्यादिः सर्वसंमतः । ।

प्रभुसंमित इत्यादिशब्दोऽत्र कथितस्त्रिधा ।

नागरादिपदं चात्र त्रिधात्रैव प्रदर्शितम् । ।

परिवृत्तिसहः शब्दः परिवृत्त्यसहस्तथा ।

विभावो द्विविधश्चात्रानुभावा बहुधा मताः । ।

संचारिणस्त्रयस्त्रिंशद् रसस्तु नवधा स्मृतः ।

रत्यादयः स्थायिभावास्तावन्तोऽष्टौ तु सात्त्विकाः । ।

भावोऽथ भावाभासश्च बहुधा समुदाहृतः ।

भावस्य शान्तिरुदयः सन्धिः शबलता तथा । ।

श्रुतिकद्वादयो दोषाः पदस्योक्ता हि षोडश ।

क्लिष्टादि त्रितयं तस्य समस्तस्यैव नान्यथा । ।

अपास्य च्युतसंस्कारमसमर्थं निरर्थकम् ।

वाक्येऽपि दोषाः सन्त्येके पदस्यांशेऽपि केचन । ।

प्रतिकूलवर्णमुख्या वाक्य एवैकविंशतिः ।

अर्थदोषा ह्यपुष्टाद्यास्त्रयोविंशतिसंख्यकाः । ।

रसदोषा दश प्रोक्ताः सर्वे दोषास्तु सप्ततिः ।

माधुर्यौजःप्रसादाख्यास्त्रय एव गुणा मताः । ।

दिव्यादिभेदात् प्रकृतिः षड्विंशद्वा प्रकीर्तिता ।

वैदर्भीप्रमुखा रीतिस्त्रिधात्रापि प्रदर्शिता । ।

शब्दालङ्कृतयः षट् य वक्रोक्त्याद्या उदाहृताः ।

अर्थालङ्कृतयस्त्वेकषष्टिसंख्याः प्रकीर्तिताः । ।

So you can see the vast area covered by Mammaṭa. The number of stanzas given as examples in the Kāvyaṭprakāśa exceeds 600.

The whole work is not prescribed as a text for the examination, but you should know what subjects are dealt with in the complete work. You may study in detail the first six chapters that are prescribed as the text. In the following lessons, the Sanskrit text will also be provided. However, if you can procure a text containing a commentary and study the commentary also, your critical acumen will increase.

1.4 Commentaries on the Kāvyaṭprakāśa

As said earlier, there are many commentaries on Mammaṭa's Kāvyaṭprakāśa. No other work on Sanskrit Poetics has so many commentaries as the Kāvyaṭprakāśa was considered as the criterion of scholarship and everyone that aspired to become a recognised scholar wrote a commentary on this work. Every commentator desired to say something new. One commentator called Kamalākara,

who wrote the *Nirṇayasindhu* in 1612 A.D. says:

काव्यप्रकाशे टिप्पण्यः सहस्रं सन्ति यद्यपि।

ताभ्यस्त्वस्या विशेषो यः पण्डितैः सोऽवधार्यताम्।।

The chief commentaries are listed below :

- | | |
|----------------------------|-----------------------|
| 1. Māṇikyacandra | काव्यप्रकाशसङ्केतः |
| 2. Sarasvatīrtha | बालचित्तानुरञ्जनी |
| 3. Jayantabhaṭṭa | दीपिका |
| 4. Someśvara | सङ्केतः (काव्यादर्शः) |
| 5. Viśvanātha | काव्यप्रकाशदर्पणः |
| 6. Paramānandacakravarti | विस्तारिका |
| 7. Ānandakavi | सारसमुच्चयः |
| 8. Śrīvatsalāñchana | सारबोधिनी |
| 9. Maheśvarabhaṭṭācārya | काव्यप्रकाशादर्शः |
| 10. Kamalākarabhaṭṭācārya | काव्यप्रकाशटीकाः |
| 11. Narasiṃhaṭhakkura | नरसिंहमनीषा |
| 12. Vaidyanātha | उदाहरणचन्द्रिका |
| 13. Dīkṣitabhīmasena | सुधासागरः |
| 14. Nāgojibhaṭṭa | उद्द्योतः |
| 15. Ravipāṇi | मधुमती |
| 16. Vāmanācārya Jhalakīkar | बालबोधिनी |
| 17. Maheśvara | भावार्थचिन्तामणिः |

1.5 Self-check questions

- a. What is Mammaṭa's contribution to Sanskrit Poetics ?
- b. What are the subjects dealt with by Mammaṭa in the first six Ullāṣas of the Kāvyaṣaṣa?
- c. What was Mammaṭa's influence on the later writers of Sanskrit Poetics ?
- d. Write Short notes on the commentators of the Kāvyaṣaṣa.

Course - X

Block - 29

Unit - 02

PURPOSE, DEFINITION AND DIVISION OF KĀVYA

Structure :

- 2.1 Introduction
- 2.2 Sanskrit Text (The First Ullāsa)
- 2.3 English Translation
 - 2.3.1 Grammar
- 2.4.1 Maṅgala - A discussion
- 2.4.2 Purpose of Kāvya; What do we expect from poetry ?
- 2.4.3 What are the equipments of a poet ?
- 2.4.4 Classification of Poetry ;
 - 2.4.4.1 How to judge poetry ?
 - 2.4.4.2 How to estimate its value ?
- 2.5 Glossary
- 2.6 Self-check questions

UNIT - 02

Purpose, Definition and Division of Kāvya

2.1 Introduction

Dear Students,

The first Ullāsa of the Kāvyaaprakāśa is very important because it deals with some fundamental questions regarding poetry. What are the purposes kept in mind by the poets when they write poetry (or when they create any kind of pure literature) ? Do they have any purpose at all ? If poetry is a natural outpouring of unstoppable feelings and emotions, the poet need not consciously have any purpose at all. Poetry is not made like pots, it bursts forth on its own irresistibly.

Secondly, who is a poet ? Is the ability to create poetry inherent or is it acquired by particular training ? Are there colleges or schools where any student can be trained to become a poet? Who trained unquestionably great poets like Vālmīki or Vyāsa? Are there born poets ?

Thirdly, what is poetry ? Is anything that is written in grammatical language according to the rules of prosody poetry? Then, what is a gadya Kāvya ? What are the essential elements that make a passage poetry or poetic? How do we

distinguish poetry from non-poetry? Fourthly, what are the criteria to evaluate poetry? Are there fixed standards? Is the evaluation subjective or objective? Sanskrit Poetics may provide some yardstick to measure the quality of poetry. But, is the yardstick universal or is it valid only as far as the Sanskrit literature is considered?

Finally, were Mammaṭa's views accepted by all critics? Who agreed and who disagreed? If some disagreed, what were the reasons for disagreement? Are there proper replies to their questions? There is no doubt that these are fundamental questions and so difficult to answer. However, at the Master Degree level, you are expected to contemplate on these philosophical questions. The study of the first Ullāsa of the Kāvyaaprakāṣa raises these questions and provides some answers. You have to make your own thinking on the basis of what Mammaṭa says and enlarge the horizon of your knowledge. You need not limit your reading to Sanskrit works. You may read the works of great thinkers like Aristotle and study the theories expanded by modern authors like I.A. Richards. First read Mammaṭa, understand him well, then read western criticism or modern criticism in your own mother tongue or any other language you know. Compare and contrast the views and come to a conclusion. You need not necessarily agree with Mammaṭa. But you must understand him. This helps you to acquire the skill of appreciation of

poetry and to hone your sword of criticism. Become an enlightened reader whom Sanskrit poetics calls Sahrdaya.

2.2 Sanskrit Text

काव्यप्रकाशः

प्रथमः उल्लासः

ग्रन्थारम्भे विघ्नविधाताय समुचितेष्टदेवतां ग्रन्थकृत् परामृशति -

नियतिकृतनियमरहितां

ह्लादैकमयीमनन्यपरतन्त्राम् ।

नवरसरुचिरां निर्मिति -

मादधती भारती कवेर्जयति ॥

नियतिशक्त्या नियतरूपा, सुखदुःखमोहस्वभावा, परमाण्वाद्युपादान-
कर्मादिसहकारिकारणपरतन्त्रा, षड्रसा, न च हृद्यैव तैः, तादृशी ब्रह्मणो
निर्मितिर्निर्माणम् । एतद्विलक्षणा तु कविवाङ् - निर्मितिः । अत एव जयति ।
जयत्यर्थेन च नमस्कार आक्षिप्यते इति तां प्रत्यस्मि प्रणत इति लभ्यते ।

इहाभिधेयं सप्रयोजनमित्याह -

काव्यं यशसेऽर्थकृते

व्यवहारविदे शिवेतरक्षतये ।

सद्यः परनिर्वृतये

कान्तासम्मिततयोपदेशयुजे ॥

कालिदासादीनामिव यशः, श्रीहर्षादेर्धावकादीनामिव धनं,
 राजादिगतोचिताचारपरिज्ञानम्, आदित्यादेर्मयूरादीनामिवानर्थनिवारणं,
 सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं
 विगलितवेद्यान्तरमानन्दं, प्रभुसम्मितशब्दप्रधानवेदादिशास्त्रेभ्यः,
 सुहृत्सम्मितार्थतात्पर्यवत्पुराणादीतिहासेभ्यश्च शब्दार्थयोगुणभावेन
 रसाङ्गभूतव्यापार-प्रवणतया विलक्षणं यत् काव्यं लोकोत्तरवर्णनानिपुण
 कविकर्म, तत् कान्तेव सरसतापादनेन अभिमुखीकृत्य रामादिवद् वर्तितव्यं
 न रावणादिवद् इत्युपदेशं च यथायोगं कवेः सहृदयस्य च करोतीति
 सर्वथा तत्र यतनीयम्।

एवमस्य प्रयोजनम् उक्त्वा कारणम् आह -

शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात्।

काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे॥ ३

शक्तिः कवित्वबीजरूपः संस्कारविशेषः। यां विना काव्यं न प्रसरेत्
 प्रसृतं वोपहसनीयं स्यात्। लोकस्य स्थावरजङ्गमात्मकलोकवृत्तस्य,
 शास्त्राणां छन्दोव्याकरणाभिधानकोशकलाचतुर्वर्गगजतुरग-
 खड्गादिलक्षणग्रन्थानाम्, काव्यानां च महाकविसम्बन्धिनाम्।
 आदिग्रहणादितिहासानां च विमर्शनाद् व्युत्पत्तिः। काव्यं कर्तुं विचारयितुं
 च ये जानन्ति तदुपदेशेन करणे योजने च पौनःपुन्येन प्रवृत्तिः, इति
 त्रयः समुदिताः, न तु व्यस्ताः, तस्य काव्यस्य उद्भवे निर्माणे समुल्लासे
 च हेतुः, न तु हेतवः।

एवमस्य कारणम् उक्त्वा स्वरूपमाह -

तददोषौ शब्दार्थौ

सगुणावनलङ्कृती पुनः क्वापि।

दोषगुणालङ्कारा वक्ष्यन्ते। 'क्वापि' इत्यनेनैतदाह यत् सर्वत्र
सालङ्कारौ, क्वचित्तु स्फुटालङ्कारविरहेऽपि न काव्यत्वहानिः।
यथा -

यः कौमारहरः स एव हि वरस्ता एव चैत्रक्षपा

स्तेचोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः।

सा चैवास्मि तथापि तत्र सुरतव्यापारलीलाविधौ

रेवारोधसि वेतसीतरुतले चेतः समुत्कण्ठते ॥ १

अत्र स्फुटो न कश्चिदलंकारः. रसस्य च प्राधान्यात् नालङ्कारता।
तदभेदान् क्रमेणाह -

इदमुत्तममतिशयिनि

व्यङ्ग्ये वाच्याद् ध्वनिर्बुधैः कथितः॥ ४

इदमिति काव्यम्। बुधैर्वैयाकरणैः प्रधानभूत-स्फोटरूप-
व्यङ्ग्यव्यञ्जकस्य शब्दस्य ध्वनिश्चिति व्यवहारः कृतः।

ततस्तन्मतानुसारिभिरन्यैरपि न्यग्भावितवाच्य-व्यञ्जनक्षमस्य
शब्दार्थयुगलस्य। यथा -

निःशेषच्युतचन्दनं स्तनतटं निर्मृष्टरागोऽधरो

नेत्रे दूरमनञ्जने पुलकिता तन्वी तवेयं तनुः।

मिथ्यावादिनि दूति बान्धवजनस्याज्ञातपीडागमे

वापीं स्नातुमितो गतासि न पुनस्तस्याधमस्यान्तिकम्। २

अत्र तदन्तिकम् एव रन्तुं गतासीति प्राधान्येन अधमपदेन व्यज्यते।

अतादृशि गुणीभूतव्यङ्ग्यं व्यङ्ग्ये तु मध्यमम्।

अतादृशि वाच्यादनतिशायिनि। यथा -

ग्रामतरुणं तरुण्या

नववज्जुलमञ्जरीसनाथकरम्।

पश्यन्त्या भवति मुहु -

नितरां मलिना मुखच्छाया॥ ३

अत्र वज्जुललतागृहे दत्तसङ्केता न गतेति व्यङ्ग्यं गुणीभूतं, तदपेक्षया वाच्यस्यैव चमत्कारित्वात्।

शब्दचित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम्॥ ५

चित्रमिति गुणालङ्कारयुक्तम्। अव्यङ्ग्यमिति स्फुटप्रतीयमानार्थरहितम्। अवरम् अधमम्। यथा-
स्वच्छन्दोच्छलदच्छकच्छकुहरच्छातेतराम्बुच्छटा -

मूर्च्छन्मोहमहर्षिहर्षविहित स्नानाह्निकाह्नाय वः।

भिद्यादुद्यदुदारदर्दुरदरीदीर्घादरिद्रद्रुम -

द्रोहोद्रेकमहोर्मिमेदुरमदा मन्दाकिनी मन्दताम्॥ ४

विनिर्गतं मानदमात्ममन्दिराद्

भवत्युपश्रुत्य यदृच्छयापि यम्।

ससम्भ्रमेन्द्रद्रुतपातितार्गला

निमीलिताक्षीव भियामरावती ।।

इति काव्यप्रकाशे काव्यप्रयोजन-कारण-स्वरूपविशेष-निर्णयो नाम प्रथमः
उल्लासः ।

2.3 English Translation

Kāvyaparakāśa (Light of Poetry)

First Chapter

At the beginning of the work, the author describes the proper and favourite deity for removal of obstacles :

Poet's speech brings about a creation which has no limitations imposed by the laws of nature. That creation is always full of pleasure and is not dependent on others and also charming with nine rasas. Goddess Bhāratī, (who manifests as poet's speech) is victorious.

Brahman's creation is of a form fixed by the power of the laws of nature, it has aspects of pleasure, pain and delusion, it is dependent on material causes like the atoms and auxiliary causes like action, it has only six relishes and it is not necessarily enjoyable. Poet's creation is distinct from it. That is why it is victorious.

Prostration is implied by the meaning of the word *Jayati* and so the idea 'I bow to her' is obtained.

The author says that what is taught here is purposeful :

Poetry is for obtaining fame, for earning money, for gaining the knowledge of the affairs of the world, for the eradication of the inauspicious, for the immediate aesthetic pleasure and for giving advice like a beloved woman. Kāvya is the creation of a poet who is an expert in super-mundane descriptions. That brings *fame* as to Kālidāsa etc; it also brings money as in the case of Dhavaka etc., who got it from Śrīharṣa etc., it also imparts knowledge about the proper behaviour with respect to kings etc., it causes the removal of afflictions as in the case of Mayūra etc., from the grace of the Sun. It also produces bliss in which all other awareness disappears and which is brought into being instantly by relishing Rasa. This is the most important among all purposes. Kāvya also gives advice attracting (the reader) by producing interest like a beloved, teaching that one should act like Rāma etc., and not like Rāvaṇa etc., These purposes may be for the poet or the connoisseur (Sahṛdaya) according to relevance. So, one should make efforts regarding Kāvya.

Having thus said the purpose of poetry(Kāvya), the author speaks about its cause. Ability, expertise gained

through observation and study of the world, the sciences and literature, and constant practice under the guidance of those that know Kāvya - these are the cause in the birth of poetry.

Ability is a particular inherent genius that is the seed of poetry; without that genius, there is no production of poetry. Even if it is produced, it will be only a laughing stock.

Observation of the world, that is, of the happenings in the world comprising the moving and the non-moving beings; Study of Śāstras, i.e., the learning of the treatises on prosody, grammar, lexicons, arts, four aims of life, elephants, horses, swords and so on.

Study of Kāvya written by great poets; the word 'Ādi' (in the compound) includes the reading of the Itihāsas (epics); Expertise means the thorough knowledge (Vyutpatti) that results from all the said factors.

(Abhyāsa means) repeated and constant efforts in composing and manipulating (the words of poetry) under the guidance of those who know to write and appreciate poetry.

These three (ability, expertise and constant practice) are together, not separately, the *cause* but not the causes, of the birth and flourishing of Kāvya.

Having thus stated the cause, he tells the essential feature of Kāvya :

Word and sense (together) are kāvya when they are devoid of defects, endowed with excellences and sometimes which may not have figures of speech.

Defects, excellences and figures of speech will be explained later. What is said by *Kvāpi* is that the word and sense should possess figures of speech generally, but they do not lose their state of being poetry if somewhere there is absence of clearly visible figures of speech. Example :

He who stole my virginity
is my beloved now ;
The nights of spring
are also the same;
The strong breezes
from the Kadamba trees
carrying the fragrance
of the blooming Mālatī flowers
are also the same.
I am too the same as before,
But still, on the banks of the Revā
on the ground under the Vetasī tree,

my heart longs for amorous sports.

There is no clearly apparent figure of speech in the example. The Rasa is not an Alaṅkāra here, because it is dominant.

The author classifies Kāvya next :

Poetry is considered as best and called "Dhvani" by the learned if in it the suggested sense surpasses the denoted sense (by being more charming).

The word *idam* refers to poetry. By learned grammarians, the name *Dhvani* was given to word which suggested the sphoṭa, (literally 'explosion') that is the dominant factor (in conveying the meaning). Then by others who followed them, the word *Dhvani* was applied to the pair of word and sense that subordinates the denoted meaning and becomes capable of expressing the suggested meaning.

Example :

The front portion of your breasts
has the sandal paste completely lost;
Lipstick has been completely erased
from your lower lip;

Your eyes have no collyrium;
 Your slender body's hairs are risen;
 O habitual liar, messenger,
 You never know the pain
 caused to those related to you;
 From here, you went to the step-well
 to bathe, and not near that
 wretched man at all.

Here, mainly the word *adhama* (wretched) suggests
 "you have certainly gone near him to enjoy yourself".

When the suggested meaning is not like that, but
 becomes subordinated, the poetry is (classified) as midling.

'When the suggested meaning is not like that' means
 'when the suggested meaning does not surpass the denoted
 meaning in beauty'.

Example :

The brightness of the young woman's face
 becomes acutely faded
 when she sees the youthful villager
 who carries in his hand
 a bunch of fresh Vañjula flowers.

Here, the suggested meaning is that the young woman did not go to the rendezvous even though she had promised to meet her lover there.

It is subordinated here (to the denoted meaning), because the denoted meaning is more charming.

Poetry which has no suggested meaning is considered as inferior (adhama); it may be *Śabdacitra* or *arthacitra*.

'Citra' means 'one that has excellences (Guṇas) and figures of speech (Alaṅkāra)'; 'avyaṅgyam' means 'that which has no obvious suggested meaning'; 'avaram' means inferior.

Example :

(1) May Gaṅgā quickly destroy your lethargy!

The river filling up the creeks on the bank

with free-flowing frothing water!

wherein the saintly sages

who have demolished delusion

dive and bathe;

The holes of which have big frogs;

And whose pride grows

on account of the lush trees

falling down by the attacks of waves.

- (2) When Indra hears
that Hayagrīva, the destroyer of foes' pride,
has exited from his residence,
the gates of Amarāvati are instantly closed
and that city appears to be closing her eyes
out of dread.

Here ends the first chapter called, "The conclusions
on the purpose, cause, definition and classification of Kāvya.

2.3.1 Grammar

You are studying Siddhānta Kaumudī also for your
Master's. So pay attention to the grammatical points.

- (1) ह्लादैकमयीम् ।

एकं प्राचुर्येण यस्यां सा एकमयी ।

ह्लादेन एकमयी ह्लादैकमयी ।

'सह सुपा' इति सूत्रेण समासः । ताम् ।

- (2) अन्यस्य परतन्त्रा अन्यपरतन्त्रा ।

न अन्यपरतन्त्रा अनन्यपरतन्त्रा ।

नञ्त्तपुरुषसमासः । ताम् ।

- (3) नवरसरुचिराम् ।

नव रसा यस्यां सा नवरसा ।

'अनेकमन्यपदार्थे' इति सूत्रेण बहुव्रीहिः ।

नवरसा चासौ रुचिरा च नवरसरुचिरा ।

विशेषणोभयपदः कर्मधारयसमासः ।

अथवा - नवावयवो रसो नवरसः ।

शाकपार्थिवादयश्च इति सूत्रेण मध्यमपदलोपी कर्मधारयः ।

नवरसेन रुचिरा नवरसरुचिरा ।

तृतीयातत्पुरुषसमासः । ताम् ।

4) काव्यं यशसे ।

The dative case (चतुर्थीविभाक्ति) in this Kārikā is to be understood as तादर्थ्ये चतुर्थी । It means 'for the purpose of'.

अर्थस्य कृत् अर्थकृत् । तस्यै अर्थकृते ।

व्यवहारस्य वित् व्यवहारवित् तस्यै व्यवहारविदे ।

उपदेशस्य युक् उपदेशयुक् तस्यै उपदेशयुजे ।

कृत्, वित्, युक् are क्विबन्त, formed by the Vārtika सम्पदादिभ्यः क्विब् वक्तव्यः । They are in feminine gender.

5) कान्तासम्मिततया ।

कान्तायाः सम्मितं कान्तासम्मितम् । तस्य भावः

कान्तासम्मितता, तथा ।

सम्मित means 'similar'.

6) लोकशास्त्रकाव्याद्यवेक्षणात् ।

लोकश्च शास्त्राणि च काव्यानि च लोकशास्त्रकाव्यानि ।

'चार्थे द्वन्द्वः' इति सूत्रेण इतरेतरयोगद्वन्द्वसमासः । तानि आदिः
येषां ते लोकशास्त्रकाव्यादयः, तेषाम् अवेक्षणात् ।

7) पौनःपुन्येन ।

पुनः पुनः भावः पौनःपुन्यम् । तेन ।

8) अदोषौ ।

अविद्यमानाः दोषाः ययोस्तौ अदोषौ ।

9) गुणैः सह वर्तेते इति सगुणौ ।

10) अनलङ्कृती ।

न (ईषत्) अलङ्कृतिः ययोस्तौ अनलङ्कृती ।

अत्र नञः ईषदर्थत्वम् । अनुदरा कन्येति ।

11) कुमार्या भावः कौमारम् ।

कौमारं हरतीति कौमारहरः ।

12) वैयाकरणैः ।

व्याकरणम् अधीयते विदन्ति वा इति वैयाकरणाः तैः ।

13) भिद्यात् । भिदिर् विदारणे । आशीर्लिङ् ।

प्रथमपुरुषैकवचनरूपम् ।

14) मानदम् ।

मानं द्यति (खण्डयति) इति मानदः. तम् ।

15) यदृच्छया ।

या ऋच्छा यदृच्छा । तया ।

16) निमीलिताक्षी ।

निमीलिते अक्षिणी यया सा निमीलिताक्षी । 'बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच्' इति सूत्रेण षच्प्रत्ययः ।

स्त्रीत्वे विवक्षिते 'षिद्गौर्गदिभ्यश्च' इति सूत्रेण ङीप् ।

17) अमरावती । अमराः सन्ति अस्याम् इति ।

'शरादीनां च' इति सूत्रेण अकारस्य दीर्घः ।

2.4.1 Maṅgala - A discussion

The first Kārikā of the Kāvya prakāśa (नियतिकृत.....) is a Maṅgala. It is said in the Mahābhāṣya of Patañjali that a work should have Maṅgala at the beginning, middle and the end.

मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च शास्त्राणि प्रथन्ते ।

Daṇḍī (in the Kāvyaadarśa) states that the Maṅgala can be in the form of a Namaskāra (prostration), āśīrvāda (benediction) or Vastunirdeśa (mention of a noble or magnificent object).

आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ।

Even though none of these is explicitly found in the first stanza of the Kāvyaaprakāśa, it is a namaskāra by implied sense. 'भारती जयति' implies that the author bows down to her in reverence. The purpose of the maṅgala is eradication of obstacles. Maṅgala should be in respect of a deity that is proper and relevant. Since the present treatise is related to literature, Bhāratī, i.e., .Sarasvatī is the proper deity. She is also the *iṣṭadevatā* (favourite deity) of the author.

Why is Bhāratī said to be victorious?

Because she excels. Her creation, which manifests through the speech of poets surpasses Brahman's creation in so many respects. Brahman's creation cannot transgress the laws of nature. But Bhāratī's, that is the poet's, creation can. (For instance, in poet's creation, fame can make the whole world white).

Poet's creation always produces pleasure. Brahman's creation produces pleasure, sorrow or ignorance. This is because it is restrained by the power of the three qualities called Sāttva, Rajas and Tamas. Hence, poet's creation is better.

Poet's creation is totally independent. It is not limited by or dependent on any other entity. Brahman's creation is dependent on Upādānakāraṇa (material cause) and Sahakārikāraṇa (auxiliary cause).

That is why it is said:

अपारे काव्यसंसारे कविरेव प्रजापतिः ।

यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥

Another point of distinction is *navarasarucirām*. There are nine Rasas in poet's creation.

They are ;

शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।

बीभत्साद्भुतशान्ताश्च नव नाटये रसाः स्मृताः ॥

In contrast, Brahman's creation has only six Rasas, namely, मधुर-कटु-अम्ल-तिक्त-लवण-कषायाः, there is also no guarantee that these six Rasas produce pleasure always. In

poet's creation, all Rasas produce bliss always. Hence its distinction.

2.4.2 Purpose of Kāvya; what we expect from poetry

Mammaṭa has enumerated six purposes or fruits of Kāvya. Some of these are obtained by the poet who composes poetry while others are obtained by the Saṃśraddhaya, the responsive reader.

Yaśas or fame belongs to the poet. Kālidāsa, Bharavi and such other great poets have earned longlasting fame. Money or wealth may be gained by the poet from his patron. Dhāvaka, about whom we do not know, is said to have received generous gifts from emperor Śrīharṣa.

Vyavahāra or knowledge of proper behaviour etc., is the benefit the reader gains by studying Kāvya.

Śivetaṛakṣati is the eradication or prevention of afflictions. It is said that poet Mayūra was afflicted with serious disease and then got it healed by composing a poem called Mayūraśataka addressed to the Sun-god. There is the saying-

आरोग्यं भास्करादिच्छेत्

which supports this point. Even the readers who read such Kāvya many benefit.

Sadyaḥ Paranirvṛti is described as the crest jewel of all purposes of Kāvya. Actually speaking, this is the only exclusive purpose served by Kāvya. One may gain fame by making scientific inventions and may earn a lot of money by business. Knowledge of the world and cure of diseases can be obtained by other means too. The *Paranirvṛti* or aesthetic bliss can be got only through Kāvya (or probably through art). So, this is the main purpose of Kāvya.

Upadeśa or teaching of morals is accepted as a purpose of kāvya by Indian tradition. That is why we have plenty of moralistic or didactic literature in Sanskrit. However, it is a moot point whether kāvya (or for that matter any art) should do the preaching. Some poets have made kāvya an instrument for the propagation of religion. Aśvagoṣa says it openly :

"इत्येषा व्युपशान्तये ः रतये धर्मार्थगर्भा कृतिः"

If the axiom 'Art for art's sake' is accepted, then poetry should not carry the burden of preaching morals. However, Mammaṭa is of the opinion that poetry must teach and preach morals. This Phala of course relates to the reader. At a higher level, a poet should not have mundane purposes in his mind. Probably, great poets like Vālmīki or Vyāsa did not want to earn money or to make a living from writing poetry. A Sahrdaya should read Kāvya for the pleasure it brings.

2.4.3 What are the equipments of a poet ?

There are two views regarding the poet's equipment. Some, like Mammaṭa, hold that a poet needs all three, namely, an inherent **calibre** or talent, education which brings the knowledge of the world and continuous practice under the guidance of experts. This idea is also supported by -

नैसर्गिकी च प्रतिभा श्रुतं च बहु निर्मलम्।

अमन्दश्चाभियोगोऽस्याः कारणं काव्यसम्पदः॥

But some others like Paṇḍitarāja Jagannātha argue that only Pratibhā (or genius) is the cause of Kāvya and state that the Pratibhā can be inherited or later obtained. They state that young children, who have no education or training, have sometimes become remarkable poets. They also say that there are cases where a certain person, devoid of poetic ability for a long time, becomes a poet by the grace of a deity. According to them, constant study and practice can produce Pratibhā, even though it may not be of the highest order.

Dandin himself states in the Kāvyaadarśa

न विद्यते यद्यपि पूर्ववासना

गुणानुबन्धिप्रतिभानमद्भुतम्।

श्रुतेन यत्नेन च वागुपासिता

ध्रुवं करोत्येव कमप्यनुग्रहम् ।। (I.104)

"Poets are born, not made" is an English saying. This also supports Mammaṭa's view. Education and training may make a poet more brilliant, but they cannot make a poet of a person devoid of the inherited talent.

All versifiers are not poets. Anyone can study grammar and prosody and become able to write stanzas acceptable to grammarians and others. But all verses are not poetry. Only if there is a *camatkāra*, speech becomes poetry. It can be in any language. It need not necessarily be in a fixed metre. That is why we have prose romances called *gadyakāvya*s.

What Mammaṭa calls *śakti* is *pratibhā*. It is the ability of the poet to say something new or fresh in a charming way. It is defined as :

अपूर्ववस्तुनिर्माणक्षमता प्रतिभा and

प्रज्ञां नवनवोन्मेषशालिनीं प्रतिभां विदुः ।

Rudraṭa, a predecessor of Mammaṭa, has defined Śakti as given below :

मनसि सदा सुसमाधिनि

विस्फुरणमनेकधाभिधेयस्य ।

अक्लिष्टानि पदानि च
विभान्ति यस्यामसौ शक्तिः ।।

(काव्यालङ्कार १.२७)

'Śakti is that faculty which brings into the calm mind the flash of ideas in various ways and easy words (to express those ideas).

He states that śakti, which is called pratibhā by others, is of two kinds : inborn and acquired, and the inborn one is better.

प्रतिभेत्यपरैरुदिता
सहजोत्पाद्या च सा द्विधा भवति ।

पुंसा सह जातत्वाद्
अनयोस्तु ज्यायसी सहजा ।।

(काव्यालङ्कार १.१६)

2.4.3 Definition of Poetry

Various views

Mammaṭa is of the opinion that Śabda and Artha together constitute Kāvya. That is why we also use the word *sāhitya* to mean 'literature'. शब्दार्थौ सहितौ काव्यम्, सहितयोः भावः साहित्यम्। Mammaṭa's view appears very reasonable because a poet first has an idea (artha) to convey and then

he uses the medium of language to convey it. Only when a charming idea is conveyed through words (or speech), Kāvya occurs. Effort of the poet is directed towards both artha and Śabda and so both should be considered as the corpus or body of Kāvya. Ānandavardhana says -

'शब्दार्थशरीरं तावत् काव्यम्'

Jayadeva also states in his Candrāloka -

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।

बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ।।

But some authors say that it is wrong to use the word Kāvya with reference to Artha. According to them, Kāvya is a sequence of words. The words form or constitute the body of Kāvya, not the meaning, even though it qualifies those words.

Daṇḍin says,

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ।

(Kāvyadarśa I.10)

(A sequence of words, qualified or characterised by a lovely meaning, forms the body of Kāvya)

Paṇḍitarāja Jagannātha also supports this view and says :

रमणीयार्थप्रतिपादकः शब्दः काव्यम् ।

(Śabda which conveys a delectable meaning is Kāvya)

It is to be noted that *Artha* also appears in the definition, but it appears only as a part of the adjective of *śabda*.

Viśvanātha, the author of the *Sāhityadarpaṇa* also seems to subscribe to this view. He defines Kāvya thus :

वाक्यं रसात्मकं काव्यम् ।

(A sentence, having Rasa as its soul, is Kāvya). There are arguments to support either view, but the majority of scholars supports Mammaṭa's view.

Mammaṭa says that the Śabda and Artha should be free from Doṣas (blemishes). But it is only an ideal. Practically, it is difficult to find any Kāvya completely free from Doṣas. Even in the works of great poets like Kālidāsa, blemishes are present. Mammaṭa himself has taken many stanzas from Kālidāsa's works as examples of Doṣas in the seventh ullāsa.

The qualification *saguṇau*, mentioned by Mammaṭa in his definition of *kāvya*, also needs scrutiny. *Guṇas* are the properties or features of *Rasas*. Mammaṭa himself states -

ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः ।

उत्कर्षहेतवस्ते स्युरचलस्थितयो गुणाः ।।

(Properties of the Rasa, which is the soul, are the causes of its exuberance. They are permanent and are similar to bravery etc., of the human soul).

So, how can the śabda and artha be saguṇa? The answer is -

गुणवृत्त्या पुनस्तेषां वृत्तिः शब्दार्थयोर्मता ।

The Guṇas are said to subsist in śabda and artha only secondarily or figuratively. Actually, they belong to Rasas. Bravery, generosity etc., are not the qualities of the human body, but only of the human soul.

2.4.4 Classification of Poetry

According to Mammaṭa, poetry is of three types - Uttama, Madhyama and Adhama. These respectively correspond to Dhvani, Guṇībhūtavyaṅgya and Citra as enunciated by Ānandavardhana.

Uttama Kāvya should possess charming suggested meaning and it should surpass the denoted meaning in beauty. This is what is termed Dhvani by Ānandavardhana who defines it as -

यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ ।

व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः ।।

Madhyamakāvya is one in which there is the suggested meaning, which does not excel. It may be less charming or subordinated to the denoted meaning. This is what is called गुणीभूतव्यङ्ग्य ।

गुणीभूतो व्यङ्ग्योऽर्थो यस्मिन्, तत् गुणीभूतव्यङ्ग्यं काव्यम् ।

Adhamakāvya is the third and inferior type. It doesn't have any relishable suggested meaning. In such Kāvyas, the poet is interested only in exhibiting his skills or pedantry. There are examples where a whole stanza is composed using a single consonant again and again. There are also examples where the poets strive to arrange the syllables in such a way that they fit in diagrams resembling a lotus etc. The meaning becomes very difficult to grasp in such works. It is a sort of verbal circus unworthy of emulation. So Mammaṭa has relegated all such poetry into the realm of Adhamakāvya.

But this classification has not gone unchallenged. Paṇḍitarāja Jagannātha avers that it is totally wrong to thrust Arthacitra and Śabdacitra into the dungeon of the Adhama type. Arthacitra is far superior to Śabdacitra. Sensible readers enjoy reading such poetry. It may be lower than Dhvani and Guṇībhūtavyaṅgya, but certainly higher than the cacaphony

of Śabdacitra. All great poets have invariably used many Arthālaṅkāras. Did they intend to make their poetry inferior? The Arthālaṅkāras enhance the charmingness of the soul of poetry, if they are employed judiciously. Hence, according to Jagannātha, Arthacitra belongs to a separate group above Śabdacitra.

2.4.4.1 How to judge poetry ?

Your critical acumen is supposed to become sharper as a result of studying the Kāvyaaprakāśa. You should be able to give your judgement about the class of a poetry, whether it is *uttama*, *madhyama* or *adhama*. It is not easy. There is no single touchstone by which we can judge poetry. Many factors have to be taken into account. Let us take a well-known example.

वागर्थाविव सम्पृक्तैः नागर्धप्रतिपत्तये ।

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ।।

In this ślōka, anybody can recognise the figure of speech called *Upamā* (simile).

Upameya	-	पार्वतीपरमेश्वरौ
Upamāna	-	वागर्थौ
Sādhāraṇadharmā	-	सम्पृक्तौ
Sadrśyavācaka	-	इव

So, this is a पूर्णोपमा. This is a figure of speech related to meaning or sense. So, this can be called arthacitra. Does that mean that this is Adhamakāvya?

No, because any poetry that has an alaṅkāra does not automatically go to the adhama variety. Mammaṭa says 'avyaṅgyam'. Only if such poetry does not possess the suggested meaning, there is the scope to be called adhama. So we must check whether the given stanza has any suggested meaning or not.

Why is Kālidāsa comparing the parents of the world - Pārvatī and Śiva - to the speech and its meaning? Because, according to Śāstras, the relation between speech and its meaning is eternal.

औत्पत्तिकः शब्दस्यार्थेन सम्बन्धः।

By this simile, the poet is suggesting that the mutual love of Pārvatī and Parameśvara is eternal. The whole world comprises nāma (name, word) and rūpa (form, meaning). The Veda declares नामरूपे व्याकरवाणि. Hence, the unsurpassed love of Śiva and Pārvati is suggested here.

Is the suggested meaning dominant here? We have to delve deep and examine. In the second half, we have जगतः पितरौ वन्दे which means 'I bow to the parents of the

world'. This suggests the devotion (भक्ति) of the poet. It is the main purport. Everything else in the stanza is subordinated to it.

Shall we then call this a poetry of the second grade, i.e., Madhyama or Guṇībhūta vyaṅgya, because the suggested meaning, namely, the eternal love of Śiva and Pārvati is subordinated to the devotion of the poet?

No, because all the factors in the stanza culminate in the charming suggested meaning of *devotion*. The poet's Bhakti, which is suggested by *Vande*, is enhanced by another suggested meaning, namely, the eternal love. So, this piece of poetry belongs to the best type, i.e., Dhvani.

Therefore, while judging poetry, a critic should think at many levels. If a poet is bent upon showing his skill in verbal circus paying little care to the beauty of meaning, his poetry, at least the stanzas which reflect his irrepressible tendency to exhibit acrobatics should be consigned to the third category called *adhama*. For example, you may consider the stanza स्वच्छन्दोच्छलदच्छ you read in this unit. No charming idea is expressed there. Nothing is suggested. The poet uses many words just to continue the alliteration (anuprāsa). He tells a lot, but says little. So, undoubtedly, the stanza belongs to the lowest type.

2.4.4.2 How to estimate the value of poetry ?

Value judgement is always difficult and often subjective. A piece of poetry may appeal to a certain person and may not to some other person. We may say that what appeals to Sahṛdayas is the best poetry. But, who are the Sahṛdayas?

येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीय
तन्मयीभवनयोग्यता ते सहृदयाः।

The reader should have no bias or prejudice. On account of continuous study of Kāvyaś, his mind should become clean and clear. He should develop the faculty of becoming one with the things described by the poet. Then he becomes a Sahṛdaya (a connoisseur of poetry). Where to find such persons ? How to recognise them ? There are no certified Sahṛdayas anywhere.

The standard of judgement may also vary from country to country, from culture to culture. Many factors may be language specific. For instance, an author talks about Guṇas. He says that the quality or excellence called Ojas occurs in constructions embellished by long compounds.

ओजस्समासभूयस्त्वमेतद् गद्यस्य जीवितम्।

This may be acceptable as far as Sanskrit is considered, but does it apply to English ? Is it possible to have long

compounds in English ? If not, there should be no Ojas in that literature. Does that mean that the Rasas called Vīra, Raudra etc. can not exist in English literature ?

So, we must think which principles are universal and which are not. Aristotle states that tragedy is the best type of drama. There are hardly any tragedies in Sanskrit literature. Does it mean that there are no dramas of the best category in Sanskrit? Longinus thinks that only poetry leading to sublimation or the elevation of soul is worth reading. Mammaṭa gives निःशेषच्युतचन्दनं..... as an example of the best type of poetry. Can you say that this poetry brings about the sublimation of the human soul in any way ?

So, estimation of the value of poetry is not an easy job. You have to search for answers to the questions raised in this unit. It is hoped that the study of Kāvya prakāśa will stimulate your interest on this topic.

2.5 . Glossary

नियतिः	-	fate, law of nature
नियमः	-	rule, restriction, restraint
ह्लादः	-	pleasure, bliss, entertainment enjoyment
परतन्त्र	-	dependent, subordinate

रुचिर	-	beautiful, tasty, delicious
निर्मितिः	-	creation
सुखम्	-	happiness, delight
दुःखम्	-	sorrow, pain
मोहः	-	delusion, ignorance
उपादानम्	-	material cause
सहकारिकारणम्	-	auxiliary cause
आक्षिप्यते	-	it is implied
शिवेतरत्	-	inauspicious
परनिर्वृतिः	-	highest bliss
अनर्थः	-	undesirable result, affliction
विगलितवेद्यान्तरम्	-	one in which all other awareness is absent
सुहृत्संमित	-	similar to a friend
काव्यशिक्षा	-	guidance of those that know Kāvya
अभ्यासः	-	repeated effort
हेतुः	-	cause
संस्कारविशेषः	-	a particular inherent faculty
स्थावर	-	non-moving
जङ्गम	-	moving, living
अभिधानकोशः	-	Dictionary, thesaurus
चतुर्वर्गः	-	four ends or aims of life, Dharma, Artha, Kāma and Mokṣa.

इतिहासः	-	historic epics ; the Rāmāyaṇa and the Mahābhārata.
विमर्शनम्	-	critical study
व्युत्पत्तिः	-	expertise
अलङ्कृतिः	-	figure of speech
विरहः	-	absence
कौमारम्	-	virginity
कौमारहरः	-	one who stole virginity
चैत्रः	-	the first month in the Hindu calender
क्षपा	-	night
सुरभिः	-	fragrance
प्रौढाः	-	fully grown ; mature; strong
रेवा	-	River Narmadā
(रोधस्) रोधः	-	excellence
वैयाकरणः	-	a student or scholar of grammar
स्फोटः	-	a concept accepted by grammarians as the cause of flash of meaning
न्यग्भावित	-	subordinated
क्षम	-	able
स्तनतटम्	-	slope of the breasts
निर्मृष्ट	-	totally washed off

अधरः	-	the lower lip
मिथ्यावादिनी	-	a habitual liar
दूती	-	messenger
वापी	-	a well with steps
अन्तिकम्	-	near
मुखच्छाया	-	brightness or lustre of the face
लतागृहम्	-	bower
अवरम्	-	inferior; lowest type
स्वच्छन्द	-	(according to) whims and fancies
अच्छ	-	clean
कच्छम्	-	bank of a river
कुहरम्	-	hole
छात	-	weak
छटा	-	series, stream
आह्निक	-	daily ritual
अह्णाय	-	quickly (indeclinable)
भिद्यात्	-	may it destroy
दर्दुरः	-	frog
दरी	-	cave
द्रुमः	-	tree
महोर्मिः	-	big wave
मेदुर	-	dense

मन्दाकिनी	-	river Gaṅgā
मानद	-	One who destroys pride
यदृच्छया	-	just for fun; without any particular intention
अमरावती	-	the city of Indra

2.6 Self-check questions

1. How is poet's creation different from the creation of Brahman ?
2. What are the purposes of writing or reading Kāvyaś ?
3. What is the cause or source of poetry?
4. What is the definition of Poetry according to Mammata?
5. How many types of काव्य have been accepted by Mammata?
6. Define the best type of poetry.

Course - X

Block - 29

Unit - 03

ABHIDHĀ AND ITS DEFINITION

Structure :

- 3.1 Introduction
- 3.2 Sanskrit text (up to Abhidhānirūpaṇa)
- 3.3 English translation
- 3.4 Grammar
- 3.5 Functions of the word
- 3.6 Anvitābhidhāna and Abhihitānvaya
- 3.7 Four types of words
 - 3.7.1 Pravṛttinimitta and Vyutpattinimitta
 - 3.7.2 Essentials of śābdabodha
- 3.8 Glossary
- 3.9 Self-check questions

Course - X UNIT - 03 Block - 29
Abhidhā and its Definition

3.1 Introduction

Poetry uses language as its medium. The poetic language differs from the ordinary language in that it conveys meaning at different levels. The function of language in conveying meaning to the hearer or reader needs to be examined closely. Many Śāstraṣ (or sciences) have shown interest in this topic. Vyākaraṇa, Nyāya and Mīmāṃsā have contributed a lot for the development of the thought related to the function of language.

Language is a system of arbitrary vocal symbols called words. A word is a unit of sound which conveys a certain meaning in a given language. The power of the word to convey the meaning is called *śakti*. It depends on convention which is called *saṃketa*. In the *Tarkasaṅgraha* of Annambhaṭṭa, it is stated as given below :

शक्तं पदम् । इदं पदममुम् अर्थं बोधयतु इति ईश्वरेच्छा सङ्केतः । etc.

It is a fact that a majority of the words in any natural language has one definite meaning. But a few words have more than one meaning. For instance, in English, the word

'spring' has three meanings: a season, a source of water and a metallic piece that stretches when pressure is applied. Sanskrit has numerous such words. Many dictionaries have a separate section to deal with such words. For example, the *Nāmaṅgānuśāsana*, popularly called 'Amarakōśa', has a chapter called *nānārthavarga*. How the hearer decides the intended meaning of such words when he hears them is an interesting topic. Poets use such words intentionally for poetic effect. Then there is the case of metaphoric or figurative use of the words. On top of all this, the poets use language to invoke certain emotions or sentiments in the hearers or readers. The musical quality of certain phonemes is also exploited for this purpose. All these matters have to be closely examined and Mammaṭa devotes a whole chapter to deal with the different kinds of words used in poetry. In this unit, let us try to read the first section of the second ullāsa where the primary function of the words is explained.

3.2 Sanskrit Text

अथ द्वितीय उल्लासः

क्रमेण शब्दार्थयोः खरूपम् आह -

स्याद् वाचको लाक्षणिकः

शब्दोऽत्र व्यञ्जकस्त्रिधा ।

अत्रेति काव्ये । एषां स्वरूपं वक्ष्यते ।

वाच्यादयस्तदर्थः स्युः

वाच्यलक्ष्यव्यङ्ग्याः ।

तात्पर्यार्थोऽपि केषुचित् ॥ ६

आकाङ्क्षा-योग्यता - संनिधिवशाद् वक्ष्यमाणस्वरूपाणां पदार्थानां समन्वये तात्पर्यार्थो विशेषवपुः अपदार्थोऽपि वाक्यार्थः समुल्लसति इति अभिहितान्वयवादिनां मतम् । वाच्य एव वाक्यार्थः इति अन्विताभिवादिनः ।

सर्वेषां प्रायशोऽर्थानां

व्यञ्जकत्वमपीष्यते ।

तत्र वाच्यास्य यथा -

माए घोरोवअरणं अज्ज हु णत्थि त्ति साहिअं तुमए ।

ता भण किं करणिज्जं एमय ण वासरो ठाइ ॥ 6

(मातृगृहोपकरणमद्य नास्तीति साधितं त्वया ।

तद् भण किं करणीयम् एवमेव न वासरः स्थायी ॥)

अत्र स्वैरविहारार्थिनीति व्यज्यते ।

लक्ष्यस्य यथा -

साहेन्ती सहि सुहअं खणे खणे दूमिआसि मज्झकए ।

सम्भावणेहकरविज्जसरिसअं दाव विरइअं तुमए ॥ 7

(साधयन्ती सखि सुभगं क्षणे क्षणे दूनासि मत्कृते ।

सद्भावस्नेहकरणीयसदृशकं तावद् विरचितं त्वया ॥)

अत्र मत्प्रियं रमयन्त्या त्वया शत्रुत्वम् आचरितम् इति लक्ष्यम्।
तेन च कामुकविषयं सापराधत्वप्रकाशनं व्यङ्ग्यम्।

व्यङ्ग्यस्य यथा -

उअ णिच्चलणिप्पन्दा भिसिणीपत्तम्मि रेहइ बलाआ।

णिम्मलमरगअभाअणपरिद्धिआ संखसुत्ति व्व॥ 8

(पश्य निश्चलनिष्पन्दा बिसिनीपत्रे राजते बलाका।

निर्मलमरकतभाजनपरिस्थिता शङ्खशुक्तिरिव॥)

अत्र निष्पन्दत्वेन आश्वस्तत्वं, तेन च जनरहितत्वम् अतः सङ्केतस्थानम्
एतदिति कयाचित् कञ्चित् प्रति उच्यते। अथवा 'मिथ्या वदसि, न
त्वम् अत्रागतोऽभूः' इति व्यज्यते।

वाचकादीनां क्रमेण स्वरूपम् आह -

साक्षात् सङ्केतितं योऽर्थम्

अभिधत्ते स वाचकः॥ ७

इह अगृहीतसङ्केतस्य शब्दस्य अर्थप्रतिपत्तेः अभावात् सङ्केतसहाय
एव शब्दोऽर्थविशेषं प्रतिपादयतीति यस्य यत्र अव्यवधानेन सङ्केतो
गृह्यते स तस्य वाचकः।

सङ्केतितश्चतुर्भेदो जात्यादिर्जातिरेव वा।

यद्यपि अर्थक्रियाकारितया प्रवृत्तिनिवृत्तियोग्या व्यक्तिरेव, तथापि
आनन्त्याद् व्यभिचाराच्च तत्र सङ्केतः कर्तुं न युज्यते इति गौः शुक्लः

चलो डित्थः इत्यादीनां विषयविभागो न प्राप्नोतीति च तदुपाधावेव सङ्केतः।

उपाधिश्च द्विविधः वस्तुधर्मो वक्तृयदृच्छासंनिवेशितश्च। वस्तुधर्मोऽपि द्विविधः सिद्धः साध्यश्च। सिद्धोऽपि द्विविधः पदार्थस्य प्राणप्रदो विशेषाधानहेतुश्च। तत्राद्यो जातिः। उक्तं हि वाक्यपदीये - "न हि गौः स्वरूपेण गौः, नाप्यगौः, गोत्वाभिसम्बन्धात्तु गौः" इति। द्वितीयो गुणः। शुक्लादिना हि लब्धसत्ताकं वस्तु विशेष्यते।

साध्यः पूर्वापरीभूतावयवः क्रियारूपः।

डित्थादिशब्दानाम् अन्त्यबुद्धिनिर्ग्राह्यं संहतक्रमं स्वरूपं वक्त्रायदृच्छया डित्थादिषु अर्थेषु उपाधित्वेन संनिवेश्यते इति सोऽयं संज्ञारूपो यदृच्छात्मकः इति।

"गौः शुक्लः चलो डित्थः इत्यादौ चतुष्टयी शब्दानां प्रवृत्तिः" इति महाभाष्यकारः। परमाण्वादीनां तु गुणमध्यपाठात् पारिभाषिकं गुणत्वम्। गुणक्रियायदृच्छानां वस्तुतः एकरूपाणाम् अपि आश्रयभेदाद् भेद इव लक्ष्यते। यथा एकस्य मुखस्य खड्गमुकुरतैलाद्यालम्बनभेदात्।

हिमपयःशङ्खाद्याश्रयेषु परमार्थतो भिन्नेषु शुक्लादिषु यद्वशेन शुक्लः शुक्लः इत्याद्यभिन्नाधानप्रत्ययोत्पत्तिस्तत् शुक्लत्वादि सामान्यम्। गुडतण्डुलादिपाकादिषु एवमेव पाकत्वादि। बालवृद्धशुकाद्युदीरितेषु डित्थादिशब्देषु च प्रतिक्षणं भिद्यमानेषु डित्थाद्यर्थेषु वा डित्थत्वादि अस्तीति सर्वेषां शब्दानां जातिरेव प्रवृत्तिनिमित्तम् इति अन्ये। तद्वान् अपोहो वा शब्दार्थः कैश्चिदुक्त इति ग्रन्थगौरवभयात् प्रकृतानुपयोगाच्च न दर्शितम्।

स मुख्योऽर्थस्तत्र मुख्यो

व्यापारोऽस्याभिधोच्यते ।।

स इति साक्षात् सङ्केतितः । अस्योति शब्दस्य ।

3.3 English translation

CHAPTER TWO

The author explains the nature of words and their meanings in due order :

Here, the word is of three kinds : vācaka (denotive), lākṣaṇika (indicative), and vyañjaka (suggestive). 'Here' means 'in poetry'. The nature of these (three kinds of words) will be explained later.

The three meanings of those types of words are vācya (denoted) etc., That is - vācya (denoted), lakṣya (indicated) and vyañgya (suggested).

According to some scholars, there is also (a fourth meaning called) tātparyārtha (the meaning of the sentence).

The opinion of the Abhihitānvayavādins is that the meaning of the sentence is not merely the total meanings of words, but it has a special form and it manifests when there is a syntactic combination of the meanings of the words on

the basis of ākāṅkṣā (expectancy), yogyatā (compatibility) and sannidhi (proximity in pronunciation).

The opinion of the Anvitābhīdhānavādin is that the denoted meaning itself is the meaning of the sentence.

Suggestiveness of all the three kinds of meanings is acceptable.

Example of the suggestiveness of the denoted meaning:

"Mother, you proved that provisions for the house are not available today. Tell me, what should be done? Day-light will not stay like this for long".

Here, it is suggested that (the daughter who is speaking) wants to roam freely.

Example of the suggestiveness of the indicated meaning :

"O friend, you have been subjected to much exertion almost every minute in persuading that handsome youth. You have definitely done what is proper for your good nature and friendship".

Here, the indicated meaning is that 'you have become

my enemy by entertaining my beloved amourously'. The suggested meaning is that the paramour of the speaker has committed an offense and she wants to express it.

Example of the suggestiveness of the suggested meaning :

"See, the white crane is shining on the lotus leaf still and motionless like a conch shell resting on a clean plate of emerald".

Here, security of the place is suggested by the motionlessness (of the crane); by that is suggested the absence of people. Hence, a youth is told by a young woman that the place is the rendezvous.

Or, it is suggested (to him) "You are telling a lie, you did not come here".

The author tells the nature of vācya etc., in due order :

Vācaka is that which directly denotes the conventional meaning.

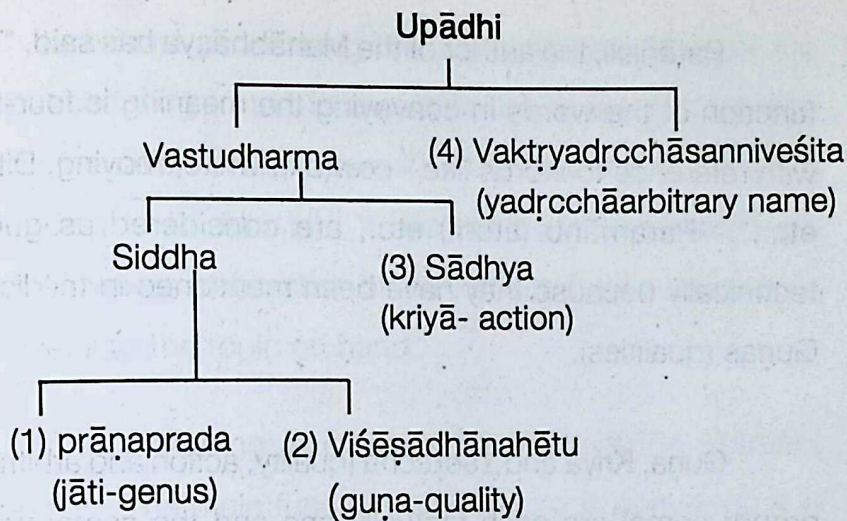
There is no possibility of comprehension of meaning of a word if the convention related to the meaning is not grasped.

A word conveys a meaning only on the basis of a convention. So Vācaka is a word with reference to a meaning in which its relation has been uninterruptedly grasped.

The conventional meaning is four-fold, i.e., Jāti (genus) etc.; Or, it may be only one, i.e., Jāti.

Of course, it is a fact that only an individual can be the subject of taking up some action or desisting from it, because only an individual object can be of use in a fruitful action. Even so, it is not possible to make a convention regarding an individual object on account of the infinity of objects and due to occurrence of the breach of application. It will also not be possible to have the convention in an individual object because then it becomes impossible to classify the words like - ox, white, moving and Dittha. So, the convention is made in the Upādhi (a concept).

Upādhi is of two kinds : (1) a thing's nature and (2) some (nomenclature) imposed by the speaker arbitrarily. A thing's nature can be of two types viz., (1) that which is always an accomplished entity and (2) that which has to be accomplished. The former (the always accomplished) is again of two types viz., (1) that which gives the very life to the object and (2) that which adds a special feature or property.



The first among these is Jāti (genus), because it is said in the Vākyapadīya "A cow is neither a cow nor a non-cow by its very existence. It is a cow due to its invariable relation to cowness".

The second one is *Guṇa* (quality). A thing which comes into being is then modified by 'white' etc.

The third called *sādhya* is in the form of action (which is comprehended from) the forward or backward placement of the limbs (or parts) (of the object concerned). The fourth called yadṛcchā occurs when a speaker, of his own accord, imposes upon an object as a distinguishing factor any arbitrary group of sounds like Dittha, solely as a collation of phonemes ending with its last syllable without any distinct order.

Patāñjali, the author of the Mahābhāṣya has said, "The function of the words in conveying the meaning is four-fold with reference to words like - cow(ox), white, moving, Dittha etc.,". Paramāṇu (atom) etc., are considered as guṇas technically because they have been mentioned in the list of Guṇas (qualities).

Guṇa, Kriyā and Yadṛcchā (quality, action and arbitrary proper name) are each factually one and the same; when they appear as different, it is only due to the difference of the locus, just as one and the same face appears differently when it gets reflected in different things like the sword, mirror, oil and so on.

(other opinion)

others say as follows : *Śuklatva* (whiteness) is a genus on the basis of which there is a common awareness of 'white' 'white' etc., even though the quality of being white is actually different in snow, milk, conch etc., Similarly, it is in the case of *Pākatva* (cooking) with reference to the cooking of jaggery, rice, etc.,

There is *ḍitthatva* commonly present in the words like *ḍittha* pronounced by different speakers-child, old man, parrot and so on - or in the objects like *ḍittha* which are changing every moment. So, *Jāti* (genus) is the cause of usage with respect to all words.

Individual possessing the Jāti is the meaning of the word (according to the followers of the Nyāya school) and Apoha (negation of the different) is the meaning of the word (according to Buddhists). It has not been discussed here since it involves elaboration of the work and the discussion is not useful to the topic on hand.

That meaning is (called) the Mukhyārtha (primary meaning). The main function of the word in conveying it is called 'Abhidhā' (denotation).

'That' means 'the meaning in which there is direct convention'.

'Asya' means 'of the word'.

3.4 Grammar

1. आह - tells

It is the alternative form of the verb root ब्रूञ् व्यक्तायां वाचि in the present tense. It is permitted only in the third person and the singular and dual of the second person, by the rule.

ब्रुवः पञ्चानाम् आदित आहो ब्रुवः।

So its forms are -

आह आहतुः

आहुः

आत्थ आहथुः

- only.

2. अभिहितान्वयवादिनाम् ।
 अभिहितानाम् अन्वयः अभिहितान्वयः ।
 अभिहितान्वयं वदन्ति तच्छीलाः अभिहितान्वयवादिनः तेषाम् ।
3. अन्विताभिधानवादिनः ।
 अन्वितैः अभिधानम् अन्विताभिधानम् ।
 अन्विताभिधानं वदति तच्छीलः अन्विताभिधानवादी ।
 तस्य अन्विताभिधानवादिनः ।
4. अगृहीतसंकेतस्य ।
 न गृहीतः अगृहीतः. (नञ् समासः) ।
 अगृहीतः सङ्केतो यस्मिन् सः अगृहीतसङ्केतः । तस्य ।
 बहुव्रीहिः ।
5. चतुर्भेदः ।
 चत्वारो भेदाः यस्य सः चतुर्भेदः. बहुव्रीहिः ।
6. अर्थक्रियाकारितया ।
 अर्थस्य क्रिया अर्थक्रिया ।
 अर्थक्रियां करोति तच्छीलः अर्थक्रियाकारी ।
 अर्थक्रियाकारिणो भावः अर्थक्रियाकारिता । तया ।
7. प्रवृत्तिनिवृत्तियोग्या ।

प्रवृत्तिश्च निवृत्तिश्च प्रवृत्तिनिवृत्ती । द्वन्द्वसमासः । प्रवृत्तिनिवृत्त्योः
योग्या प्रवृत्तिनिवृत्तियोग्या ।

8. आनन्त्यात् ।

अविद्यमानः अन्तः यस्य तत् अनन्तम् ।

अनन्तस्य भावः आनन्त्यम् । तस्मात् ।

9. द्विविधः ।

द्वे विधे यस्य सः द्विविधः ।

10. प्राणप्रदः. प्राणं प्रददाति इति प्राणप्रदः. उपपदसमासः ।

11. अगौः । न गौः अगौः ।

12. लब्धसत्ताकम् ।

सतो भावः सत्ता । (तस्य भावस्त्वतलौ इति सूत्रेण तल्प्रत्ययः ।

तलन्तः स्त्रियाम् इति स्त्रीत्वम्)

लब्धा सत्ता येन तत् लब्धसत्ताकम् ।

(बहुव्रीहिसमासे कृते शेषाद्विभाषा

इति समासान्तः कप्प्रत्ययः)

13. यदृच्छात्मकः ।

या ऋच्छा यदृच्छा ।

यदृच्छा आत्मा यस्य सः यदृच्छात्मकः ।

14. चतुष्टयी ।

चत्वारः अवयवाः यस्याः सा चतुष्टयी ।

'संख्याया अवयवे तयप्' इति सूत्रेण तयप् प्रत्ययः । स्त्रीत्वे द्योत्ये टिङ्णञ् द्वयसज्दध्णञ्-मात्रच्तयप्ठगठञ् कञ् क्वरपः इति सूत्रेण डीप् ।

15. पारिभाषिकम् ।

परिभाषाया आगतं पारिभाषिकम् ।

16. परमार्थतः ।

परमः अर्थः परमार्थः । (कर्मधारयसमासः)

परमार्थात् इति परमार्थतः । (पञ्चम्यास्तसिः)

17. प्रतिक्षणम् । क्षणे क्षणे इति प्रतिक्षणम् ।

"अव्ययं विभक्ति..." इत्यादिना विभक्त्यर्थे

अव्ययीभावसमासः

18. तद्वान् । सा अस्मिन् अस्ति इति तद्वान् ।

'तदस्यास्त्यस्मिन्निति मतुप्' इति सूत्रेण मतुप् प्रत्ययः ।

'मादुपधायाश्च मतोर्वोऽयवादिभ्यः' इति सूत्रेण मकारस्य वकारः ।

3.5 Functions of the word

Words are of three kinds in Kāvya, namely Vācaka, Lākṣanika and Vyañjaka. They have three functions namely

Abhidhā, Lakṣaṇā and Vyañjanā respectively. The meanings expressed by them respectively are Vācya, Lakṣya and Vyaṅgya. A fourth meaning called 'Tātparyārtha' is accepted by some schools of philosophy. This may be presented in a tabular form.

शब्दः	व्यापारः	अर्थः
वाचकः	अभिधा	वाच्यः
लाक्षणिकः	लक्षणा	लक्ष्यः
व्यञ्जकः	व्यञ्जना	व्यङ्ग्यः

The vyāpāra is also called Vṛtti.

All the three meanings can have a suggested meaning of their own.

In our translation :

अभिधा	-	denotation
लक्षणा	-	indication
व्यञ्जना	-	suggestion

Vāc्यārtha, the denoted meaning is also called 'mukhyārtha' or the primary meaning. It is the meaning assigned to a word by convention which is called सङ्केत.

According to tradition, *saṅketa* is the desire of God - ईश्वरेच्छा सङ्केतः। But it could be the desire of a group of people also. So the word called '*vācaka*' has a *saṅketa* and so it is termed *saṅkēṭita* also.

3.6 Abhihitānvayavāda and Anvitābhīdhānavāda

The branch of philosophy called *Pūrvamīmāṃsā* is devoted to the correct interpretation of the Vedic sentences. The followers or scholars of that school are *Mīmāṃsakas*. There are two internal schools or divisions among them. The head of one school was Kumārila bhaṭṭa and his followers are called '*Bhāṭṭas*'. The head of the second school was Prābhākara and his followers are called '*Prābhākara*'. *Bhāṭṭas* are *Abhihitānvayavādins* while the *Prābhākaras* are *Anvitābhīdhānavādins*. Let us try to understand their views regarding the grasping of the meaning of a sentence by hearers.

According to the *Abhihitānvayavādins*, the words (spoken by one and heard by a hearer) convey their individual meanings separately. If the sentence is -

'देवदत्तः तण्डुलं पचति'

the meaning gotten by the hearer will be Devadatta - rice - object - cooking - agent - singular number - present tense.

This jumble of unconnected meanings does not make sense. The meanings have to be related to each other syntactically in a semantically compatible way so that the sense is grasped. The meanings mentioned above were presented by the function called 'Abhidhā'. Another function called 'tātparyavṛtti' relates these meanings with the aid of ākāṅkṣā (expectancy), yogyatā (compatibility) and sannidhi (proximity). Thus the hearer understands that the action of cooking is going on in the present tense under the agency of a singular agent who is non-different from a man called 'Devadatta'. Thus, the meaning of the sentence, called 'tātparyārtha' is different from the mere meanings of words. This view is propounded by the followers of Kumāṛila Bhaṭṭa.

But the followers of Prabhākara disagree. They say that the words which constitute a sentence do not convey unconnected meanings, but always syntactically and semantically connected meanings only. So, as soon as a sentence is heard, the meanings of the words are grasped by the hearer in a connected manner only. So, the padārthas (meanings of words) and the Vākyārtha (meaning of the sentence) are the same. So, there is no need to accept a separate function for getting the meaning of the sentence according to the Anvitābhidhāna school. अन्वितानाम् अर्थानाम् एव अभिधानम्।

Mammaṭa will take up this question again in the fifth chapter. There he says that the opinion of Prabhakara is -

"विशिष्टा एव पदार्था वाक्यार्थः, न तु पदार्थानां वैशिष्ट्यम्" (connected word meanings become the sentence meaning and not that the word meanings become connected later to form the sentence meaning). However, Mammaṭa's conclusion is that the Vākyārtha (sentence meaning) is different from the Padārthas (word meanings), no matter whether you accept Abhihitānvayavāda or Anavitābhīdhānavāda. He finally states in the fifth ullāsa:

अनन्वितोऽर्थोऽभिहितान्वये, पदार्थान्तरमात्रेण अन्वितस्तु
अन्विताभिधाने, अन्वितविशेषस्तु अवाच्य एव इति उभयनयेऽपि अपदार्थ
एव वाक्यार्थः .

(According to the Abhihitānvayavāda, what is denoted by the word is a meaning that is not related at all. According to the Anvitābhīdhānavāda, what is denoted by the word is related to other meanings in a general (non-specific) way. In either case, one meaning as related to other particular meanings is not at all denoted. Hence, according to neither theory, the meaning of a sentence is the meaning as such denoted by the words).

You will know more about these two views when you read the fifth chapter. This is an important topic from many points of view.

3.7 Four types of words

'चतुष्टयी शब्दानां प्रवृत्तिः' is a statement in the Mahābhāṣya of Patāñjali. According to that, Jāti, Guṇa, Kriyā and Yadṛcchā are the four categories into which words are classified.

Gauḥ - Cow - Jāti - Genus

Śuklaḥ - white - Guṇa - Quality

Calah - moving - Kriyā - Action

Ḍitthaḥ - Ḍittha - Yadṛcchā - Name

Why should a Jāti (genus or generality) be accepted?

What is Jāti?

The Tarkasaṅgraha calls 'jāti' by the term sāmānya and defines it as -

नित्यम् एकम् अनेकानुगतं सामान्यम्।

An eternal property, which is universally one and exists in many individual things may be called Sāmānya or Jāti. For instance, Gotva(cowness), Ghaṭatva (potness), Manuṣyatva (humanness) etc., are eternal and they exist in many individual things, i.e., cows, pots and human beings. There is only one cowness, only one potness, only one humanness in the universe. Such properties are Jātis. Words representing things of a Jāti belong to the first group.

A Cow is a cow because of cowness. Without cowness, a cow is neither a cow, nor a non-cow. This is stated by Patāñjali: न हि गौः स्वरूपेण गौः नाप्यगौः, गोत्वाभि सम्बन्धात्तु गौः। This applies to all things of this category. Jāti is therefore called 'प्राणप्रद' i.e., one that gives life.

The second category of words includes all words denoting qualities (guṇa).

शुक्लः, कृष्णः, रक्तः, स्थूलः, कृशः, मधुरः etc.

A guṇa is never independently perceived. It always resides or exists in a dravya (thing). It is called विशेषाधानहेतुः, one that adds a special feature. The third category of words tells actions. चलः, पाचकः, चालकः, etc., belong to this category.

Finally, there are names that are arbitrarily given to things. These are यदृच्छाशब्दः। A cow may be named Dīṭṭha or Davittha or anything you like. It depends on the whims and fancies of the speaker. Proper names belong to this category. Any person may be named Rāma or Rāvaṇa or whatever the speaker likes. These belong to the 4th category called Yadṛcchā.

3.7.1 Pravṛttinimitta and Vyutpattinimitta

The four concepts described earlier (जाति, गुण, क्रिया,

यदृच्छा) are the Pravṛttinimittas or causes for the usage of the words belonging to those four categories.

Word	Pravṛttinimitta
गौः	गोत्वम् (जातिः)
घटः	घटत्वम् (जातिः)
चलः	चलनम् (क्रिया)
पाचकः	पचनम् (क्रिया)
शुक्लः	शुक्लत्वम् (गुणः)
डित्थः	डित्थत्वम् (यदृच्छा)

व्युत्पत्तिनिमित्त is the grammatical derivation that explains the formation of a word.

For Instance, गच्छतीति गौः।

The word gauh is derived from the verb root 'gam' by adding a suffix (ḍos). 'गमेर्डोस्' is the uṇādisūtra that enjoins the suffix.

But this is only a grammatical explanation. A cow need not be always moving. It is a cow even when it is standing or sleeping. A Lion is not called a cow even when it is moving.

3.7.2 Essential conditions for śābdabodha or verbal cognition.

आकङ्क्षा (expectancy), योग्यता (compatibility) and सन्निधि (proximity of pronunciation) are the essential conditions required to be fulfilled if a sentence has to yield its meaning correctly. These are defined as follows :

प्रतीत्यपर्यवसानम् आकाङ्क्षा ।

Absence of completion of the meaning is expectancy.
If somebody says -

रामः फलानि (Rāma fruits), the meaning is incomplete.
There is an expectancy regarding a verb.

Similarly, if somebody says,

रामः विक्रीणाति (Rama sells), there is the expectancy regarding the object. If it is said, फलानि विक्रीणाति (sells fruits), there is an expectancy regarding the doer.

In the sentence,

रामः फलानि विक्रीणाति । the expectancies are fulfilled.
The sentence gives a full meaning and generates verbal cognition called śābdabodha.

In the Tarka śāstra, ākāṅkṣā is defined as पदस्य पदान्तरव्यतिरेकप्रयुक्तान्वयाननुभावकत्वम् आकाङ्क्षा । A group of words, of which the meanings do not have ākāṅkṣā or mutual expectancy, do not generate śābdabodha. 'कृपात् कर्मभ्यः पुरुषो हस्ती' is a group of words devoid of ākāṅkṣā and so there is

no śābdabodha there. Yogyatā is compatibility of meanings. It is defined as बाधविरहो योग्यता । Absence of incompatibility is Yogyatā. In the sentence जलेन वृक्षान् सिञ्चति नरः there is mutual compatibility, and so the sentence produces śābdabodha.

पाषाणेन वृक्षान् सिञ्चति मशकः (A mosquito waters the trees with a stone), there is no mutual compatibility, because pāṣāṇa can not be the instrument of secana. Secana is possible only with a liquid, and pāṣāṇa is not a liquid.

Sannidhi is proximity of the utterance of the words of a sentence.

It is defined as - अव्यवधानेन अन्वयप्रतियोग्युपस्थितिः सन्निधिः ।

If गौः is pronounced now, तृणं is pronounced after half an hour, and भक्षयति is pronounced after another hour, there is no sannidhi and so the hearer will have no verbal cognition (unless there is a special arrangement or understanding to put those words together and achieve sannidhi).

3.8 Glossary

विशेषवपुः	- One that has a special entity
स्वैरम्	- One's own wish; whim
कामुकः	- a person having sexual desire

बिसिनी	-	lotus flower
बलाका	-	an aquatic bird ; crane
मरकतम्	-	sapphire
भाजनम्	-	Vessel, plate, dish
शङ्खशुक्तिः	-	conch shell
अर्थप्रतीतिः	-	cognition of meaning
व्यवधानम्	-	interruption
अव्यवधानेन	-	Without interruption, directly
अर्थक्रियाकारिता	-	ability to do a work
प्रवृत्तिः	-	effort to engage in an action
निवृत्तिः	-	to desist from taking an action
आनन्त्यम्	-	endlessness; infinity
व्यभिचारः	-	breach of (assumed) concomitance
उपाधिः	-	a concept
लब्धसत्ताकम्	-	a thing that has come into existence.
अन्त्यबुद्धिनिर्ग्राह्यम्	-	that which is grasped by the knowledge of the last phoneme along with the earlier phonemes.
चतुष्टयी	-	of four types
पारिभाषिकम्	-	technical
मुकुरः	-	mirror
प्रत्ययोत्पत्तिः	-	birth of awareness ; rise of knowledge

गुडः	-	Jaggery
तण्डुलः	-	rice
उदीरित	-	uttered; pronounced

3.9 Self - check questions

1. Which are the three functions of the word?
2. What is meant by tātparyārtha?
3. Explain Abhihitānvayavāda.
4. Explain Anvitābhīdhānavāda.
5. Which are the four types of words?

NOTES

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Course - X

Block - 29

Unit - 04

LAKṢAṆĀ AND ITS VARIETIES

Structure :

- 4.1 Introduction
- 4.2 Sanskrit Text (Lakṣaṇā)
- 4.3 English Translation
- 4.4 Grammar
- 4.5 Types of Lakṣaṇā
 - 4.5.1 Explanation of examples
- 4.6 Arthāpatti
- 4.7 Upacāra
- 4.8 Āropa and Adhyavasāna
- 4.9 Glossary
- 4.10 Self-check Questions

UNIT - 04

Lakṣaṇā and its varieties

4.1 Introduction

Dear Student,

In the previous section, we studied the first function of the word called 'Abhidhā'. Now, let us take up the study of the second function of the word called 'Lakṣaṇā'.

This secondary function may be called 'hidication'. We do not use the words always in their primary sense. Even in ordinary life we may say to a diabetic patient 'Sugar is poison, don't eat any sweet'. Here, the word poison is not used in its primary sense (a substance that kills any consumer instantly), but in the secondary sense (a substance which is as dangerous as poison in a particular case). This secondary function called Lakṣaṇā is very important in Kāvya, because the poets use it for poetic effect. When a poet says अयं राजा सिंहः (This king is a lion), the word siṃha is used in the secondary sense, it is a lākṣaṇika word. It then becomes a vyañjaka and suggests many more meanings, ferocity, dignity, aggressiveness and so on. The suggested meaning will be limitless and more enjoyable than the denoted meaning. Mammaṭa explains the various types of Lakṣaṇā after giving

its definition. All Śāstras accept Lakṣaṇā and explain it, even though there are disputes regarding Vyañjanā.

4.2 Sanskrit Text (Lakṣaṇā)

मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात् ।

अन्योऽर्थो लक्ष्यते यत् सा लक्षणारोपिता क्रिया ॥

'कर्मणि कुशलः' इत्यादौ दर्भग्रहणाद्ययोगात्, 'गङ्गायां घोषः' इत्यादौ च गङ्गादीनां घोषाद्याधारत्वासम्भवात् मुख्यार्थस्य बाधे विवेचकत्वादौ सामीप्ये च सम्बन्धे, रूढितः प्रसिद्धेः, तथा गङ्गातटे घोष इत्यादेः प्रयोगात् येषां न तथा प्रतिपत्तिः तेषां पावनत्वादीनां धर्माणां तथा प्रतिपादनात्मनः प्रयोजनाच्च मुख्येन अमुख्योऽर्थो लक्ष्यते यत् स आरोपितः शब्दव्यापारः सान्तरार्थनिष्ठो लक्षणा ।

स्वसिद्धये पराक्षेपः परार्थं स्वसमर्पणम्

उपादानं लक्षणं चेत्युक्ता शुद्धैव सा द्विधा ॥

'कुन्ताः प्रविशन्ति, यष्टयः प्रविशन्ति' इत्यादौ कुन्तादिभिरात्मनः प्रवेशसिद्धयर्थं स्वसंयोगिनः पुरुषा आक्षिप्यन्ते । ततः उपादानेन इयं लक्षणा । 'गौरनुबन्ध्यः' इत्यादौ श्रुतिचोदितम् अनुबन्धनं कथं मे स्यादिति जात्या व्यक्तिराक्षिप्यते, न तु शब्देन उच्यते । विशेष्यं नाभिधा गच्छेत् क्षीणशक्तिर्विशेषणे । इति न्यायाद् इति उपादानलक्षणा नोदाहर्तव्या । न ह्यत्र प्रयोजनम् अस्ति, न वा रूढिरियम् । व्यक्त्यविनाभावान्तु जात्या व्यक्तिराक्षिप्यते । यथा 'क्रियताम्' इत्यत्र कर्ता । 'कुरु' इत्यत्र कर्म । प्रविश, पिण्डीम् इत्यादौ गृहं, भक्षय इत्यादि च । 'पीनो देवदत्तो दिवा न भुङ्के' इत्यत्र च रात्रिभोजनं न लक्ष्यते, श्रुतार्थापत्तेरर्थापत्तेर्वा तस्य विषयत्वात् ।

गङ्गायां घोषः इत्यत्र तटस्य घोषाधिकरणत्वसिद्धये गङ्गाशब्दः स्वार्थम् अर्पयति इत्येवमादौ लक्षणेनैषा लक्षणा। उभयरूपा च इयं शुद्धा। उपचारेण अमिश्रितत्वात् ।

अनयोर्लक्ष्यस्य लक्षकस्य च न भेदरूपं ताटस्थ्यम्। तटादीनां गङ्गादिशब्दैः प्रतिपादने तत्त्वप्रतिपत्तौ हि प्रतिपिपादयिषितप्रयोजनसंप्रत्ययः। गङ्गासम्बन्धमात्र-प्रतीतौ तु गङ्गातटे घोष इति मुख्यशब्दाभिधानात् लक्षणायाः को भेदः ?

सारोपान्या तु यत्रोक्तौ विषयी विषयस्तथा।

आरोप्यमाणः आरोपविषयश्च यत्र अनपहृतभेदौ सामानाधिकरण्येन निर्दिश्येते सा लक्षणा सारोपा।

विषय्यन्तःकृतेऽन्यस्मिन् सा स्यात् साध्यवसानिका ॥ ११

विषयिणा आरोप्यमाणेन अन्तः कृते निगीर्णे, अन्यस्मिन् आरोपविषये सति साध्यवसाना स्यात्।

भेदाविमौ च सादृश्यात् सम्बन्धान्तरतस्तथा।

गौणौ शुद्धौ च विज्ञेयौ

इमौ आरोपाध्यवसानरूपौ सादृश्यहेतू भेदौ 'गौर्वाहीकः' 'गौरयम्' इत्यत्र च। अत्र हि स्वार्थसहचारिणो गुणा जाड्यमान्द्यादयो लक्ष्यमाणाः अपि गोशब्दस्य परार्थाभिधाने प्रवृत्तिनिमित्तत्वम् उपयान्ति इति केचित्। स्वार्थसहचारिगुणाभेदेन परार्थगता गुणा एव लक्ष्यन्ते, न परार्थोऽभिधीयते इत्यन्ये। साधारणगुणाश्रयत्वेन परार्थ एव लक्ष्यते इत्यपरे। उक्तं चान्यत्र -

अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते ।

लक्ष्यमाणगुणैर्योगाद् वृत्तेरिष्टा तु गौणता ॥ इति ।

अविनाभावोऽत्र सम्बन्धमात्रम् । न तु नान्तरीयकत्वम् । तत्त्वे हि 'मञ्चाः क्रोशन्ति' इत्यादौ न लक्षणं स्यात् । अविनाभावे च आक्षेपेणैव सिद्धेर्लक्षणाया नोपयोगः इत्युक्तम् । 'आयुर्धृतम्' 'आयुरेवेदम्' इत्यादौ च सादृश्याद् अन्यत् कार्यकारणभावादि सम्बन्धान्तरम् । एवमादौ च कार्यकारणभावादिलक्षणपूर्वे आरोपाध्यवसाने । अत्र गौणभेदयोः भेदेऽपि तादृष्यप्रतिपत्तिः सर्वथैव अभेदावगमश्च प्रयोजनम् । शुद्धभेदयोस्तु अन्य-वैलक्षणेन अव्यभिचारेण च कार्यकारित्वादि ।

क्वचित् तादर्थ्यादुपचारः । यथा 'इन्द्रार्था स्थूणा इन्द्रः' । क्वचित् स्वस्वमिभावात् । यथा 'राजकीयः पुरुषो राजा' । क्वचित् अवयवावयविभावात् । यथा 'अग्रहस्त' इत्यत्र अग्रमात्रे अवयवे हस्तः । क्वचित् तात्कर्म्यात् । यथा अतक्षा तक्षा ।

लक्षणा तेन षड्विधा । १२

आद्यभेदाभ्यां सह । सा च -

व्यङ्गेन रहिता रूढौ सहिता तु प्रयोजने ।

प्रयोजनं हि व्यञ्जनव्यापारगम्यमेव ।

तच्च गूढमगूढं वा

तच्चेति व्यङ्ग्यम् । गूढं यथा -

मुखं विकसितस्मितं वशितवक्रिम प्रेक्षितं

समुच्छलितविभ्रमा गतिरपास्तसंस्था मतिः ।

उरो मुकुलितस्तनं जघनमंसबन्धोद्धुरं

बतेन्दुवदनातनौ तरुणिमोद्गमो मोदते ॥

अगूढं यथा -

श्रीपरिचयाञ्जडा अपि

भवन्त्यभिज्ञा विदग्धचरितानाम् ।

उपदिशति कामिनीनां

यौवनमद एव ललितानि ॥ १०

अत्र 'उपदिशति' इति ।

तदेषा कथिता त्रिधा ।

अव्यङ्ग्या, गूढव्यङ्ग्या, अगूढव्यङ्ग्या च । १३

तद्भूलाक्षणिकः

शब्द इति सम्बध्यते । तद्भूस्तदाश्रयः ।

तत्र व्यापारो व्यञ्जनात्मकः ।

4.3 English Translation of the Sanskrit Text

The function by virtue of which a meaning other than the primary meaning is grasped when there is (a) incompatibility of the primary meaning and (b) a relation (of the other meaning) with the primary meaning, on the basis of usage or purpose is called Lakṣaṇā. It is a function imposed (on the word) - (9)

In expressions like 'Karmaṇi Kuśalaḥ' (an expert in work), there is no possibility of holding the Darbha grass; In expressions like 'Gaṅgāyām ghoṣaḥ' (the village is in the Gaṅgā) it is not possible that the river Gaṅgā is the locus of the village. Hence, there is an incompatibility of the primary meaning. However, there is a relation (of the primary meaning) with discriminatory knowledge, and with proximate objects. And so, on the basis of *rūḍhi*, i.e., usage or on the basis of a purpose, viz., expressing that which cannot be expressed by the sentence like *gaṅgātate ghoṣaḥ* (the village is on the bank of the Gaṅgā), a secondary meaning is indicated by the primary meaning. The function in conveying this meaning is imposed on the word, since there is the intervention of the primary meaning and this function is *Lakṣaṇā* (indication). *Lakṣaṇā*, even when it is pure, is of two types, namely, (1) *Upādāna lakṣaṇā*, in which the primary meaning implies the secondary meaning for accomplishing its own completion and (2) *lakṣaṇalakṣaṇā* where the primary meaning surrenders itself for the sake of the secondary meaning.

In expressions like *Kuntāḥ Praviśanti*, (the lances enter), *Yaṣṭayaḥ Praviśanti* (the batons enter) etc., 'lances' etc., imply (the meaning of) the persons carrying them. So, this is an example of 'Upādāna Lakṣaṇā'.

In expressions like *gaur anubandyaḥ* (an ox is to be sacrificed), the *jāti* (genus, which is the primary meaning of

the word) implies the individual, because a genus cannot be practically sacrificed. Here the word directly cannot express the individual as dictated by the axiom 'Denotation can not reach the modified, because its strength has been eroded in the expression of the modifier'.

On this ground, one should not give the said expression (gaur anubandhyaḥ) as an example of upādāna lakṣaṇā, because neither any special purpose is served by it nor there is the usage here. On the basis of concomitance with the individual, the individual is implied by the genus. It is like implying the agent when one says *Kriyatām* (let it be done), the object when one says *Kuru* (make), the house etc., when one says *praviśa* (enter) and 'eat' etc., when one says *piṇḍīm* (a lump of baked flour).

In the sentence, पीनो देवदत्तो दिवा न भुङ्क्ते (Devadatta, who is plump, does not eat during the day), the fact of Devadatta's night meal is implied, it is not indicated by the expression, because it is the realm of śrutārthāpatti (verbal presumption) or of pure presumption.

In examples like गङ्गायां घोषः, the word 'Gaṅga' abandons its meaning for the accomplishment of locusness of the bank in respect of the village etc., So, it is *Lakṣaṇalakṣaṇā* in such examples. The Lakṣaṇā is pure in both the examples cited above, because they are not mixed with *upacāra* (use of a word in the secondary meaning on the basis of similitude).

In the examples given above (*Kuntāḥ Praviśanti* and *gaṅgāyām ghoṣah*), there is no neutrality in the form of total difference between the indicator and the indicated meanings. Because, the cognisance of the purpose desired to be conveyed is possible only when there is the awareness of oneness of those two meanings, when the bank etc., are expressed by the words like Gaṅgā etc. If only the relation of the Gaṅgā is understood, what difference will there be of *lakṣaṇa* from the direct denotation with the words used in primary sense, as in the sentence गङ्गातटे धोषः (the village is on the bank of the Gaṅgā).

Another type of Lakṣaṇā, which is called Sāropā occurs when the thing imposed and the locus of imposition are mentioned.

The Lakṣaṇā, in which the thing imposed and the locus of imposition are mentioned in correlation, without their difference concealed, is called *sāropā*. It is called Sādhyavasānā when the locus of imposition is absorbed by the thing superimposed.

'Viṣayin' means what is superimposed. When the locus of superimposition is taken inside or absorbed by the thing superimposed, the Lakṣaṇā is called *sādhyavasānā*.

These two types (of Lakṣaṇa) occur on the basis of

similarity or some other relation. They should be known as Gauṇa (when the basis is similarity) and as Śuddha (when the basis is any other relation).

These two types, namely sārōpā and sādhyavasānā occur on the basis of similarity in examples like *gaur vāhīkaḥ* and *gaur ayam* respectively.

Here some scholars opine that the qualities like slothfulness and stupidity which are naturally found in the primary meaning of *Gauḥ* are indicated and they become the cause of the ability of the word *gauḥ* in conveying the other meaning.

Others state that the qualities in the other thing (namely, *Vāhīka*) are indicated as being non-different from the qualities that invariably accompany the primary meaning (of *Gauḥ*). Some others say that the other meaning itself is indicated as the locus of the common qualities.

It is said elsewhere- the cognition of a thing that has concomitance with the primary, meaning (is from) the function called *Lakṣaṇā*. If the function of the word involves the relation with the qualities of the indicated, then it is desired (to be called) *Gauṇī*.

Here, the word 'avinābhāva' (concomitance) is used

in the sense of mere relation, and not of invariable concomitance. If invariable concomitance were meant, Lakṣaṇā would not be possible in examples like, मञ्चाः क्रोशन्ति (the beds or platforms are shouting). It has already been said that there is no purpose served by Lakṣaṇa when there is invariable concomitance (between the primary meaning and the secondary meaning) because, in such cases the desired meaning is cognised through implication (ākṣepa).

In examples like आयुर्धृतम् and आयुरेवेदम् ('clarified butter is long life' and 'this is verily long life'), there is a relation other than similarity. The relation is that of 'cause and effect' etc.

In such examples, the āropa and adhyavasāna are preceded by relationships like 'cause and effect'.

The purpose of (Lakṣaṇā belonging to the types called) Gauṇa is (1) to convey the idea of tādrūpya (similarity where the difference is known) even though the bheda still appears (this happens in Gauṇasāropā) and (2) cognition of total identity (this happens in gauṇa sādhyavasānā).

The purpose of the Lakṣaṇā belonging to the two types of Śuddha Sāropā and śuddha sādhyavasānā is respectively (1) capability of bringing about the result in a distinct way and (2) capability of bringing about the result infallibly.

In some cases Upacāra (use of a word in its secondary meaning) is based on subservience (tādarthya). The example is - इन्द्रार्था स्थूणा इन्द्रः ।

A post or pillar erected for the worship of Indra is called 'Indra'.

In some cases, Upacāra is based on the relationship of 'master and servant' (स्वस्वाभिभाव). The example is राजकीयः पुरुषो राजा (A King's servant is king).

In some cases, Upacāra is based on the relationship of the part and the whole (अवयव - अवयविभाव). The example is अग्रहस्तः । Here, the word 'hasta' is used in the sense of the front portion of the hand.

In some case, Upacāra is based on the ability to do some occupation (तात्कर्म्य). The example is - अतक्षा तक्षा । (One who is not a carpenter is called 'carpenter' temporarily because, at the moment he is doing the work of a carpenter.)

Therefore Lakṣaṇā is of six types - including the two types elucidated earlier. And that Lakṣaṇā - is without any suggested meaning when it is based upon usage; but it does have a suggested meaning, when it is based upon purpose.

It is so because the purpose can be obtained only through the function called 'Vyañjana'.

That may be either hidden or explicit. 'That' means 'the suggested meaning'.

Example of the hidden suggested meaning :

The face (of this beautiful young woman) is blooming with smiles; her glance has mastered a graceful arch; her movement exhibits sportiveness; her thinking has left a steady pattern; her bosom has budding breasts; her loins are efficient; Ah, exuberance of youthfulness is rejoicing in the body of this moon-faced beauty.

Example of the Lakṣaṇā where the suggested meaning is explicit :

Due to contact with wealth, even dull persons become experts in doing the actions of the sophisticated; the intoxication of youth itself teaches the lovely women all graceful behaviour.

Here the word *upadiśati* (teaches) (is the example of *agūḍhavyaṅgya*).

Thus the Lakṣaṇā is said to be of three kinds. १३

The three kinds are *avyaṅgyā* (that which has no suggested meaning), *gūḍhavyaṅgyā* (that which has a hidden suggested meaning) and *agūḍhavyaṅgyā* (that which has an

explicit suggested meaning).

The word which has indication is called *Lākṣaṇika*.

The word *śabda* is understood here. *Tadbūh* means 'that which has indication'.

The function of the word (in conveying the sense of the purpose involved in *prayojanalakṣaṇā*) is *Vyañjanā* (suggestion).

4.4 Grammar

1. मुख्यार्थबाधे।

मुख्यश्चासौ अर्थश्च मुख्यार्थः। (कर्मधारयः)

मुख्यार्थस्य बाधो मुख्यार्थबाधः। (षष्ठीतत्पुरुषः)

तस्मिन्।

2. रूढितः। रुढेः इति रूढितः।

पञ्चम्यास्तसिः। (तद्धिताव्ययम्)

3. तथाप्रतिपादनात्मनः।

तथा प्रतिपादनम् आत्मा (स्वरूपं) यस्य सः, तस्य (बहुव्रीहिः)

4. स्वसंयोगिनः।

स्वस्य संयोगः स्वसंयोगः।

स्वसंयोगो येषु ते स्वसंयोगिनः ।

"अत इनिठनौ" इति सूत्रेण इनिप्रत्ययः ।

5. श्रुतिचोदितम् ।

श्रुत्या चोदितम् श्रुतिचोदितम् । (तृतीयातत्पुरुषः)

6. क्षीणशक्तिः । क्षीणा शक्तिर्यस्याः सा क्षीणशक्तिः ।

7. भुङ्क्ते । 'भुजोऽनवने' इति सूत्रेण आत्मनेपदम् ।

8. रात्रिभोजनम् । रात्रौ भोजनं रात्रिभोजनम् । सप्तमीतत्पुरुषः ।

9. ताटस्थ्यम् । तटे तिष्ठतिइति तटस्थः (उपपदसमासः) तटस्थस्य भावः ताटस्थ्यम् ।

10. प्रतिपिपादयिषितम् ।

प्रतिपादयितुम् इष्टं प्रतिपिपादयिषितम् ।

सन्नन्तात् कर्मणि क्तप्रत्ययः ।

11. सामानाधिकरण्येन ।

समानम् अधिकरणं ययोस्तौ सामानाधिकरणौ ।

सामानाधिकरण्यायोर्भावः सामानाधिकरण्यम् । तेन ।

12. विषय्यन्तः कृते ।

विषयिणा अन्तः कृते इति विषय्यन्तःकृते ।

13. साध्यवसानिका ।

अध्यवसानेन सह वर्तत इति साध्यवसानिका ।

"शेषाद् विभाषा" इति सूत्रेण समासान्तः कप्रत्ययः ।

14. सादृश्यहेतू ।

सादृश्यं हेतुर्ययोस्तौ सादृश्यहेतू ।

15. गौणता । गुणादागतो गौणः । तस्य भावो गौणता ।

16. सम्बन्धान्तरम् । अन्यः सम्बन्धः ।

17. अन्यवैलक्षण्येन । विलक्षणस्य भावो वैलक्षण्यम् ।

अन्यस्माद् वैलक्षण्यम् अन्यवैलक्षण्यम् । तेन ।

18. अव्यभिचारेण । व्यभिचारस्य अभावः अव्यभिचारः । तेन ।

19. तादर्थ्यात् । सः अर्थो यस्य सः तदर्थः ।

तदर्थस्य भावः तादर्थ्यम् । तस्मात् ।

20. इन्द्रार्था । इन्द्राय इति इन्द्रार्था ।

अर्थेन नित्यसमासो विशेष्यलिङ्गता चेति वक्तव्यम् ।

21. स्वस्वामिभावात् ।

स्वं च स्वामी च स्वस्वामिनौ ।

स्वस्वामिनोर्भावः स्वस्वामिभावः । तस्मात् ।

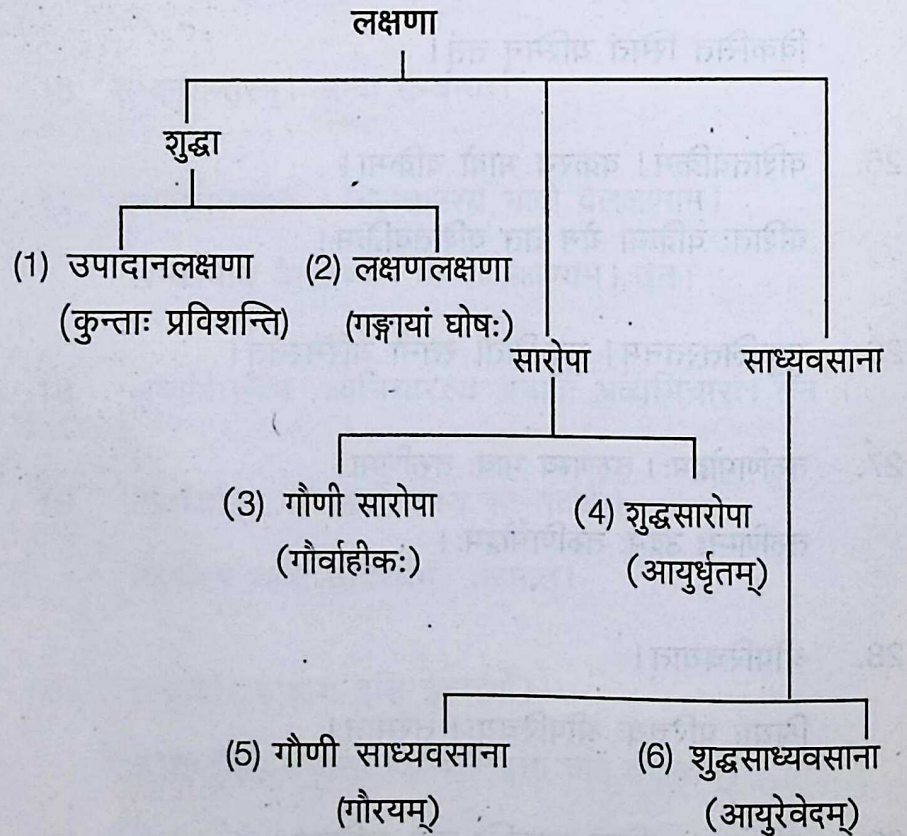
22. अवयवावयविभावात् ।
 अवयवश्चा अवयवी च अवयवावयविनौ ।
 अवयवावयविनोर्भावः अवयवावयविभावः । तस्मात् ।
23. तात्कर्म्यात् । तत् कर्म यस्य सः तत्कर्मा ।
 तत्कर्मणो भावः तात्कर्म्यम् । तस्मात् ।
24. विकसितस्मितम् ।
 विकसितं स्मितं यस्मिन् तत् ।
25. वशितवक्रिम । वक्रस्य भावो वक्रिमा ।
 वशितः वक्रिमा येन तत् वशितवक्रिम ।
26. मुकुलितस्तनम् । मुकुलितौ स्तनौ यस्मिंस्तत् ।
27. तरुणिमोद्धमः । तरुणस्य भावः तरुणिमा ।
 तरुणिम्नः उद्धमः तरुणिमोद्धमः ।
28. श्रीपरिचयात् ।
 श्रियाः परिचयः श्रीपरिचयः । तस्मात् ।
29. अभिज्ञाः । अभितो जानन्ति इति अभिज्ञाः ।
30. कामिनीनाम् । कामः आसु अस्तीति कामिन्यः । तासाम् ।
31. यौवनमदः । यूनां भावो यौवनम् । तस्य मदः ।

32. लाक्षणिकः। लक्षणायाः आगतः लाक्षणिकः।

4.5 Types of Lakṣaṇā

Dear Student,

Please pay attention to the definition of Lakṣaṇā in general and to its subdivisions. For your convenience, it is presented below in tabular form.



These are the six types meant when Mammaṭa says लक्षणा तेन षड्विधा।

(1) उपादानलक्षण

In this Lakṣaṇā, the primary meaning implies the indicated meaning, so that there is compatibility.

"कुन्ताः प्रविशन्ति" is its example.

Kunta is a weapon (lance). It can not move on its own. The persons that carry the lances move. So, it has to imply the carriers. Therefore, it is a case of upādāna, which is described as स्वसिद्धये पराक्षेपः। This type is considered as śuddhā, because no similarity is involved.

(2) लक्षणलक्षणा

In this Lakṣaṇā, the primary meaning is given up for the sake of the indicated meaning. The example is गङ्गायां घोषः। The primary meaning of Gaṅgā is a certain stream. Ghoṣa is a village where cowherds live. A village cannot exist in a stream of water. So, the primary meaning is given up and the indicated meaning, namely the bank, is accepted. This is described as परार्थ स्वसमर्पणम्। This type is also śuddhā, because there is no involvement of similarity.

(3) गौणी सारोपलक्षणा।

This type is called 'Gaunī' because guṇas (or qualities) are the basis of this Lakṣaṇā. There is āropa (super imposition) in this type. The example is - गौर्वहीकः। It means

the person belonging to the Vāhika tribe is an ox. Here, oxness (gotva) is superimposed on Vāhika, because he has the qualities of stupidity, slothfulness etc., which are common to him and the ox.

(4) शुद्धा सारोपा लक्षणा

If the āropa (superimposition) is done on the basis of any other relationship than similarity, it is śuddhā sārōpā. The example is - आयुर्धृतम्। It means 'the clarified butter is long life'. Here, longevity (āyusṭva) is superimposed on ghr̥ta, on the basis of the fact that ghr̥ta gives strength to its consumer to live long.

These two types (3 and 4) have āropa because the Viṣaya (the thing on which some thing is imposed) and the Viṣayin (the thing which is imposed) are both mentioned. Mammaṭa defines it by saying -

सारोपान्या तु यत्रोक्तौ विषयी विषयस्तथा।

(5) गौणी साध्यवसाना लक्षणा

This type occurs when only the viṣayin (the thing superimposed) is mentioned and the Viṣaya is absorbed by it. Mammaṭa defines it as ;

विषय्यन्तः कृतेऽन्यास्मिन् सा स्यात् साध्यवसानिका।

The example is "गौरयम्".

The sentence meaning 'This is an ox' is used as pertaining to a Vāhika. Vāhika is the Viṣaya, and the word representing him is not used in the example. Only the Viṣayin (gauḥ) is mentioned and so this is Sādhyavasānā. Since it is based on the common qualities of the ox and the Vāhika, it is Gaṇī.

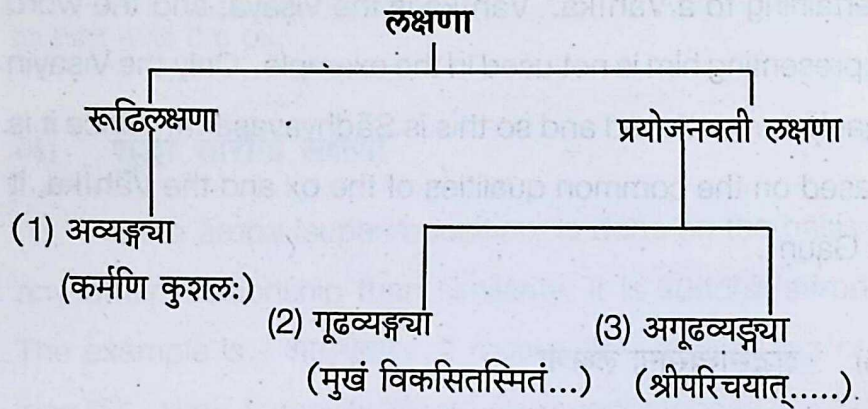
(6) शुद्धसाध्यसाना लक्षणा

If the Sādhyavasāna Lakṣaṇā occurs on the basis of any relationship other than common qualities, (that is - similarity), it is called Śuddha Sādhyavasānā. The example is आयुरेवेदम् which means "This verily is long life". This sentence is used pointing to Ghr̥ta, the Viṣaya which is not mentioned. The basis for this Lakṣaṇā is the fact that Ghr̥ta invariably brings long life: So, this is Śuddhā.

Mammaṭa has also classified Lakṣaṇā on another principle. The basis for this classification is whether the Lakṣaṇā has any suggested meaning or not. Lakṣaṇā based on rūḍhi (usage) does not possess the suggested meaning. So it is called avyaṅgyā.

Lakṣaṇā based on prayojana (purpose), possesses suggested meaning. So, it is called vyāṅgya sahitā. It is of two kinds. The first kind has hidden suggested meaning

while the second has explicit suggested meaning. So, we have three types in this classification.



That is why, Mammāṭa states - तदेषा कथिता त्रिधा । It is prayojanavatī Lakṣaṇā that is important in Kāvya, because it gives rise to the suggested meaning which brings beauty to poetry.

4.5.1 Explanation of examples

(1) Gūḍhavyaṅgya

In the text, the verse मुखं विकसितस्मितं is given as an example of Gūḍhavyaṅgya. First, we have to find the words which are Lakṣaṇika (used in the secondary sense) in the verse. They are -

(a) विकसित (blooming)

The primary meaning of Vikasita is possible only in flowers. It is incompatible with smita (smile). The hidden

suggested meaning here is that the smile of the girl has fragrance.

(b) वशित (to take in to possession)

The primary meaning of *Vaśita* is compatible only with sentient beings. It is incompatible with *prekṣita* (glance) which is insentient. The hidden suggested meaning is that the glance can take anyone under its governance.

(c) समुच्छलित (raising)

The primary meaning is compatible only with concrete objects. It is incompatible with *vibhrama* (grace) which is an abstract quality. The hidden suggested meaning is the ravishing charm.

d) अपास्तसंस्था (left a steady pattern)

The primary meaning is incompatible with *mati* (thought) which is invisible. The hidden suggested meaning is that the thoughts of the young woman are influenced by love.

e) मुकुलितस्तनम् (budding breasts)

The primary meaning of *mukulita* (budding) is compatible only with flower buds and not with breasts. The hidden suggested meaning is the fitness of the girl for firm embrace.

f) **अंसबन्धोद्धुरम् (efficient)**

The primary meaning of uddhuram (efficient) is compatible with persons who have responsibility etc., and not with the part of a body. The hidden meaning is fitness for amorous sports.

g) **मोदते (rejoices)**

The primary meaning of **modate** is compatible with only sentient beings. Youthfulness is an abstract quality and **modate** is not compatible with it. So, it is a Lākṣaṇika word. The hidden suggested meaning is the desirability of the youthful woman.

(2) The example of agūḍhavyaṅgya is श्रीपरिचयात् etc., Here, the word उपदिशति is Lākṣaṇika, because its primary meaning (teaching) is incompatible with यौवनमद. A person with knowledge can teach, not the 'pride of youth' which is inanimate. It indicates manifestation and the very explicit suggested meaning is the spontaneous attainment of graceful movement.

4.6 Arthāpatti

The followers of Nyāya school have accepted four means of knowledge (प्रमाण) namely, प्रत्यक्ष, अनुमान, उपमान and शब्द. You have studied these when you read the Nyāyasūtrās

of Gautama. The followers of the Mīmāṃsā school accept अर्थापत्ति also as a separate pramāṇa. Presumption on the basis of a given premise is arthāpatti. The example is -

पीनो देवदत्तो दिवा न भुङ्के ।

Devadatta, who is fat, does not eat during the day.

We know that eating food is needed if one is to be fat. We are told that Devadatta is fat and he definitely does not eat anything in daylight. Hence, we presume that Devadatta must be eating at night.

Naiyāyikas include अर्थापत्ति under अनुमान. But Mīmāṃsakas insist that it is an independent pramāṇa.

There are two internal opinions on this point. The followers of Kumārila Bhaṭṭa state that this is a श्रुतार्थापत्ति, which means that this is based on a verbal statement which is believed to be true. So the presumption is श्रुतार्थापत्ति, i.e., arthāpatti based on what is heard.

Followers of Prabhākara state that this is pure Arthāpatti, because, first the fact of Devadatta's being plump and not eating during the day is ascertained and then presumption is made.

However, the relevant point to the students of the Kāvya prakāśa is that पीनो देवदत्तो दिवा न भुङ्के is not an example

of Lakṣaṇā. The nightly meals is presumed, it is not indicated by any word in the given statement.

4.7 Upacāra

The technical term upacāra has been used in two different meanings by Mammaṭa. When he says -

उभयरूपा चेयं शुद्धा, उपचारेणामिश्रितत्वात्।

What he means is "similarity between the primary and the secondary meanings". Two types of Lakṣaṇā, viz., upādāna lakṣaṇā and Lakṣaṇalakṣaṇā are considered as 'pure' because no similarity is involved in them. However, later Mammaṭa uses the term upacāra, in the sense of indication or just Lakṣaṇā, when he says,

क्वचित्तादर्थ्यादुपचारः। यथा इन्द्रार्था स्थूणा इन्द्रः।

Here, there is no similarity involved, because there is no similarity between God Indra and a pillar. The pillar is erected for Indra and so it is called 'Indra' in the second sense.

4.8 Āropa and Adhyavasāna

These two concepts have been defined and explained already. Āropa occurs when the Viśaya (the locus of super

imposition) and the Viṣaya (the thing that is superimposed in are mentioned by their specific words. Adhyavasāna occurs when only the word for the Viṣayin is mentioned and the Viṣaya is absorbed by it.

The āropa may be pure, when similarity is not involved in the superimposition.

आयुर्घृतम्, ग्रन्थो ज्ञानम् etc., are its examples. Similarly, Adhyavasāna may be pure if no similarity is involved :

आयुरेवेदम्, इदं ज्ञानम् are examples.

Āropa is called Gauṇa (based on qualities) if it involves similarity.

गौर्वाहीकः, मुखं चन्द्रः are examples. Adhyavasāna is called Gauṇa, if it involves similarity.

गौरयम्, अयं चन्द्रो विराजते are examples if the expressions are referring to a vāhika and a face respectively. Please note that -

Śuddha or pure āropa gives birth to an Alaṅkāra called 'Hetu', if the relationship is कार्यकारणभाव (relation of the cause and effect). Gauṇa āropa gives birth to the well-known alaṅkāra called 'Rūpaka'.

Gauṇa Adhyavasāna gives birth to the Alaṅkāra called 'Rūpakāṭīśayokti'.

4.9 Glossary

बाधः	-	incompatibility
योगः	-	relation
रूढिः	-	usage
क्रिया	-	function
कुशलः	-	skilled, clever
घोषः	-	a village of cowherds
प्रतिपत्ति	-	cognition, knowledge
आक्षेपः	-	implication
कुन्तः	-	lance, a weapon
यष्टिः	-	baton
पीन	-	fat
दिवा	-	during the day (indeclinable)
अर्थापत्तिः	-	presumption
लक्ष्य	-	a meaning that is indicated
लक्षक	-	a word or meaning that indicates
प्रतिपिपादयिषित	-	that which is desired to be expressed
वाहीकः	-	a tribal; A person belonging to a tribe that lived near the river Beas.

अभिधेय	-	primary meaning of a word.
अविनाभूत	-	connected; related
अविनाभावः	-	concomitance; unbreakable relation.
अभेदावगमः	-	awareness of total identity.
तादर्थ्यम्	-	subservience
तात्कर्म्यम्	-	doing his work
तक्षा	-	carpenter
गूढम्	-	hidden, concealed
विभ्रमः	-	gracefulness
संस्था	-	steadiness; stability
जघनम्	-	loin
तरुणिमा	-	youth
उद्गमः	-	rising
विदग्ध	-	sophisticated

4.10 Self-check questions

1. Give the definition of Lakṣaṇā.
2. How many types of Lakṣaṇā are there?
3. What is Arthāpatti ?
4. Define sārōpā and sādhyavasānā and give their examples.

5. What is meant by Lakṣaṇalakṣaṇā ?

6. Explain -

(a) विशेष्यं नाभिधा गच्छेत् क्षीणशक्तिर्विशेषणे ।

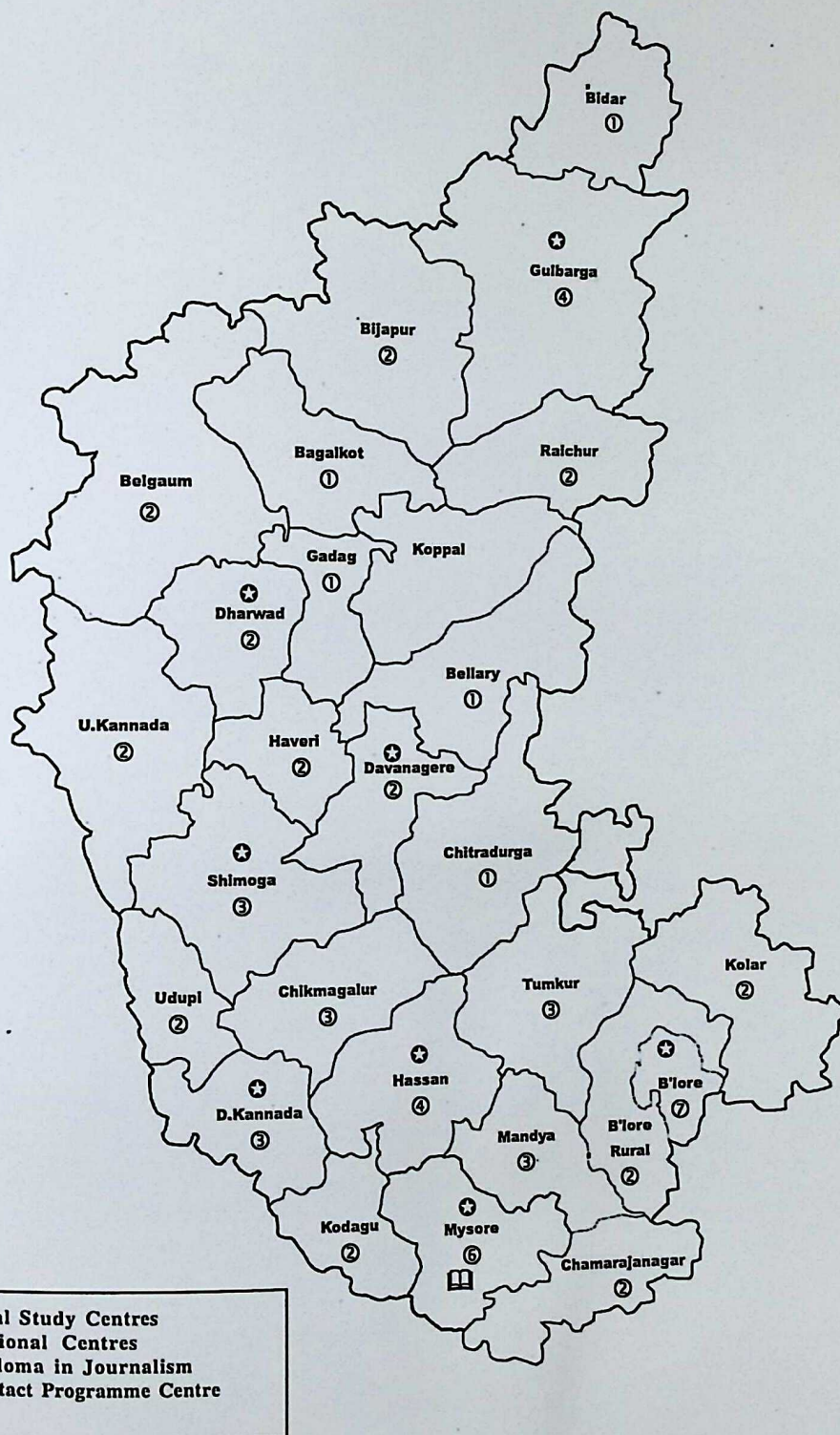
(b) अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते ।

लक्ष्यमाणगुणैर्योगाद् वृत्तेरिष्टा तु गौणता ।।

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